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A. S. HORNBY



# The Teaching of Structural Words and Sentence Patterns

STAGE ONE



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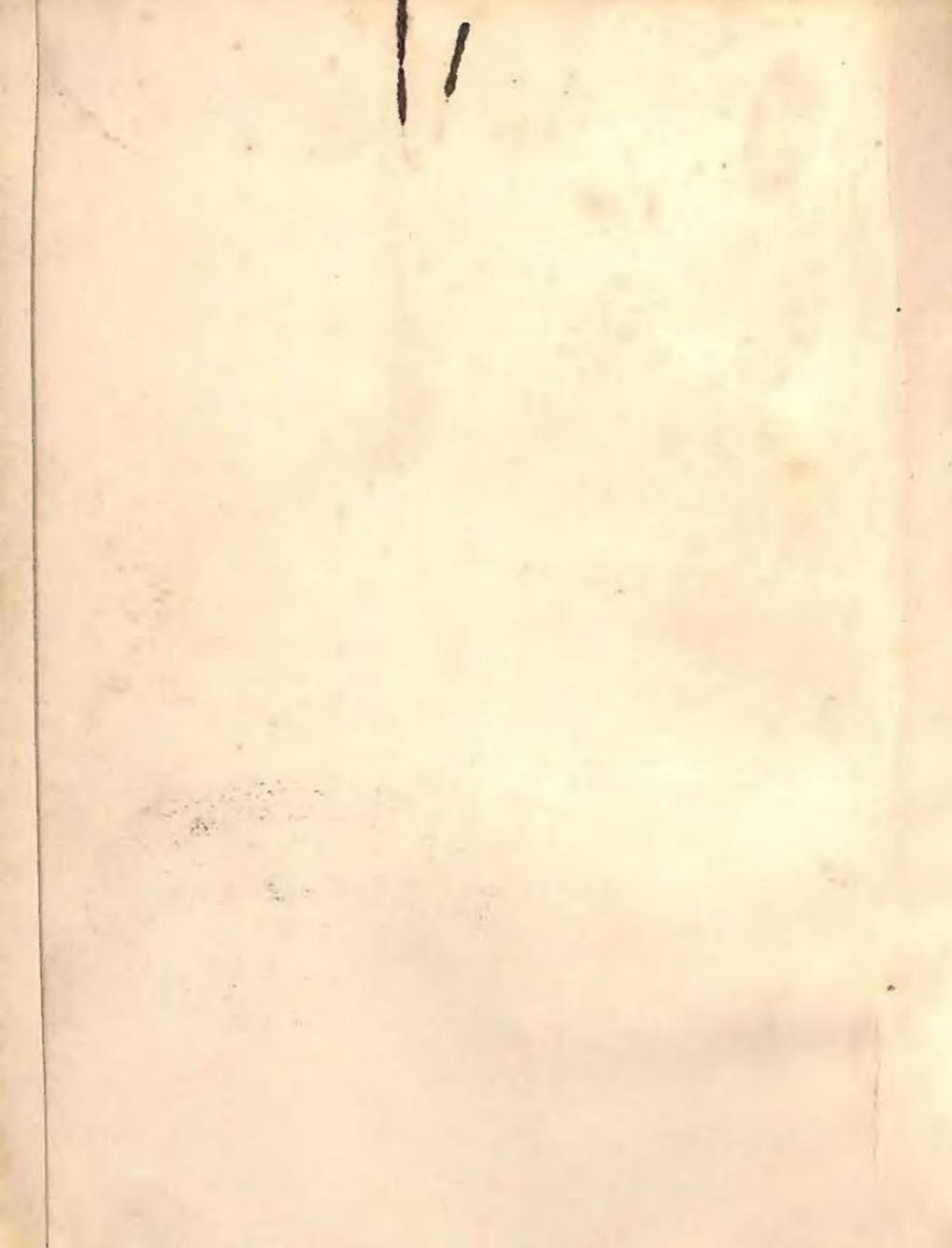
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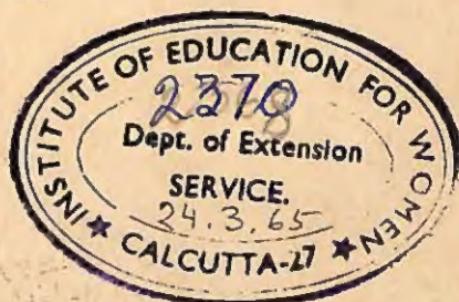
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# The Teaching of Structural Words and Sentence Patterns

STAGE I

BY

A. S. HORNBY



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## INTRODUCTION

IN recent years education authorities in many countries have compiled and published syllabuses for the teaching of English as a foreign language. In these syllabuses there is more emphasis upon the teaching of structural words, and upon phrase and sentence patterns, than upon the teaching of vocabulary.

Problems of vocabulary control received attention in the early part of this century. *The Interim Report on Vocabulary Selection* (P. S. King & Son, Ltd., London, 1936) was accepted as a reliable guide by textbook writers in many countries. In its revised form, *A General Service List of English Words* (Longmans, London, 1953), it is an even more valuable reference book, because the editor, Dr. Michael West, has added semantic frequencies.

When questions of vocabulary control had been dealt with there was a shift in emphasis. It was recognized that the learning of words was not the most difficult aspect of learning a language. Not enough was known, however, about methods of presenting other aspects. There was, as there still is, a large number of 'Methods', and in these the order in which structural words, patterns, and tenses should be presented varied widely. The majority of courses started with finites of *be* and statements of identification ('This is a pen', etc.). Courses that gave prominence to reading presented the Simple Tenses (essential for narrative) early, but those that claimed to use a 'Direct-Oral Method' presented the Present Progressive (or Continuous) Tense first and postponed the Simple Tenses.

Work on patterns was undertaken by the Institute for Research in English Teaching, Department of Education, Tokyo, in the years before the Second World War. Some of the results of this work may be found in Dr. H. E. Palmer's

*Grammar of English Words* (Longmans, 1938), with its emphasis on structural words, its collocations, and verb patterns. They are also to be found in the verb patterns in *An Advanced Learner's Dictionary of Current English* (O.U.P., 1948) and in *A Guide to Patterns and Usage in English* (O.U.P., 1954).

Important work has also been done by the authors of the various *Oxford English Courses* (O.U.P.), notably L. W. Faucett and F. G. French. *The Teaching of English Abroad* (Three Parts, F. G. French) provides much information on the subject.

The grading of structural words and patterns has benefited in more recent years from the work done by Professor Bruce Pattison, Dr. J. A. Noonan, and others at the University of London Institute of Education. Those who have studied there, including numerous Education Officers of the British Council, have helped to make the Institute's work known in many parts of the world.

Important work on structures has been done in the U.S.A., notably at the English Language Institute of the University of Michigan, and especially for Spanish-speaking students from Latin America. This work may be studied in the numerous publications of the English Language Institute, and in books by Professor C. Fries, including *Teaching and Learning English as a Foreign Language* (University of Michigan Press, 1946), and *The Structure of English* (Harcourt Brace, New York, 1952).

Structures are closely related to grammar, but not to traditional grammar. The structural approach to language learning does not require the student to know or learn definitions of the parts of speech or of clause and sentence. Structures are the devices that we use to make signals, to convey meanings, and indicate relationships. In English, word order is far more important than inflection. The inversion of subject and finite verb in 'Is she' indicates the question form, and the

word order in 'Harry gave Mary a book' indicates what was given, to whom and by whom.

Contrasts of position are far more important in English than inflected forms of words. Such terms as nominative, accusative, and dative, necessary for Latin grammar, are of little or no value in the study of English, and quite unnecessary in the teaching and learning of English as a foreign language.

Stress and intonation are an essential part of the language. A 'leather' jacket (two equal stresses) is a jacket made of leather. A 'leather-jacket' (stress, with change of pitch, on the first element of the compound) is a kind of grub that will develop into a crane-fly. The hyphen helps when we see the word in print, but in speech (if the word is in isolation) the signal for meaning comes from stress and pitch.

All these various items have, in syllabuses, been put together under the common label 'structures'. This is convenient but inexact. The use of the conjunction *but* is hardly a problem of structure. It is a lexical item. Many of the items listed in the syllabuses are lexical, not structural. They all have to be presented, illustrated, learnt, and practised. Instead of being called 'structures' they are, in this book, called 'teaching items'.

The teaching items set out in this book are those considered suitable and desirable for the first stage of an English course for children of 10 or 11 years and upwards.<sup>1</sup> This stage may be anything from six months to two years, depending upon the number of hours per week devoted to English. Most syllabuses and textbooks in common use today, if compiled or written in recent years, will deal with teaching items almost identical with the items included in this book. Where there may be disagreement is in the order of presentation of these

<sup>1</sup> Children under 10 will probably be taught by quite different procedures.

items. Teachers may, if they wish, either follow the order in which the items are presented here, or they may readjust this order to bring it into conformity with the syllabus they are following or the textbooks they are using.

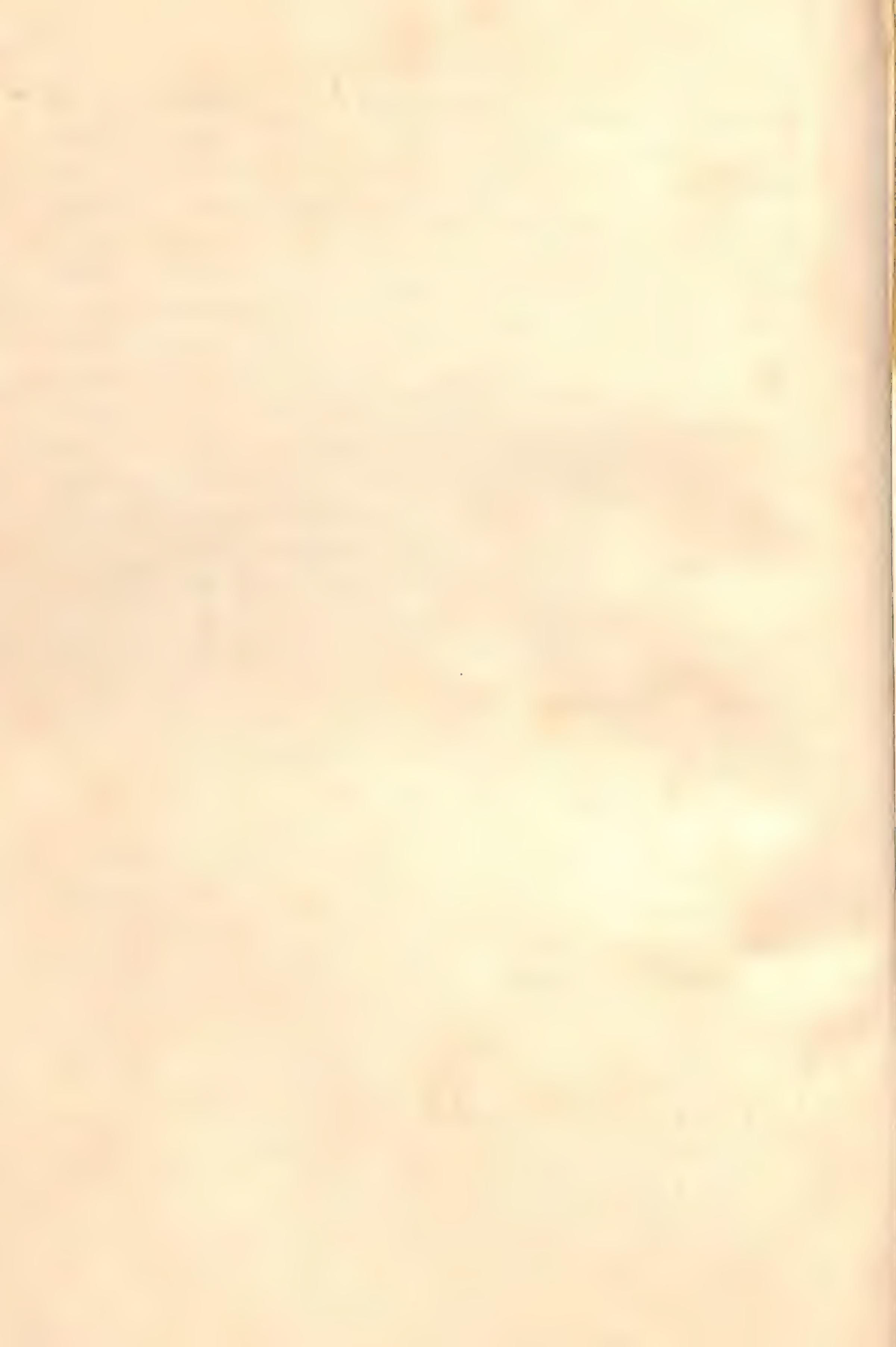
Considerable flexibility is always possible, and, indeed, desirable in any language course. The order in which these items are presented must depend upon the extent to which those of the learner's language are parallel or not. In Chapter 1 of this book the first pattern to be presented is one for identification: 'This (That) is . . .' The statement may identify a person ('This is David'), or an object ('This is a horse'), or an object and its owner ('This is my watch'). The selection to be made from these three possibilities will depend upon which pattern is most closely paralleled in the mother tongue of the learner. If, in the mother tongue, there is no equivalent of the indefinite article (in the sense 'specimen of the sort of thing called'), learners will be happier, probably, if a start is made with '*my (your)* watch' instead of '*a* watch'.

The question of the stage at which question-and-answer work should be introduced is difficult to answer. Some experts argue that it should be postponed for a considerable time, even for three to six months. They assert that this postponement is particularly necessary when the language of the learner does not use word order—inversion of subject and finite verb—for the question form. It is possible to continue for many months without question-and-answer work, and, through the use of statements in suitable sequences, to obtain good results. Yet those who have seen classes of young learners, arms eagerly raised to answer questions, know that the stimulus provided by questions is real and valuable. In this book question forms are presented at an early stage. Again, however, flexibility is provided for. A note is given from time to time to indicate the possibility of postponing question-and-answer work if this is thought to be desirable.

(or if postponement is required by a rigid syllabus). In any case, teachers should distinguish between question forms used by the teacher to elicit responses from the pupils and question forms to be used by the pupils to elicit responses from their classmates.

Note that when, in the following pages, answers to questions are enclosed in parentheses, this indicates that they are to be given by the pupils. If answers are not enclosed in parentheses, they are to be given by the teacher as part of the presentation of new material. Parentheses are also used to indicate possible alternatives, additions, and sequences.

A list of symbols for the English phonemes, and brief notes on tone symbols, follow. A phoneme is a unit of sound. In English the symbol /p/ represents the *p* in *pin*, which is aspirated, the *p* in *nip*, which is to some extent aspirated, and the *p* in *spin*, which is not aspirated at all. Phonetically these are three distinct *p*-sounds, but they are a single phoneme. The one symbol /p/ is used for the three *p*-sounds because the difference between aspirated *p* in *pin* and unaspirated *p* in *spin* is not used in English to distinguish any two words. It is non-phonemic.



# SOUNDS AND SPELLINGS

## PHONEMIC SYMBOLS

### 1. THE CONSONANTS

<i>Phonemic symbol</i>	<i>Examples</i>			
p	<i>pen</i>	pen	<i>top</i>	top
b	<i>bag</i>	bag	<i>rub</i>	rʌb
t	<i>ten</i>	ten	<i>wet</i>	wet
d	<i>desk</i>	desk	<i>head</i>	hed
k	<i>cap</i>	kap	<i>back</i>	bak
g	<i>get</i>	get	<i>bag</i>	bag
m	<i>mouth</i>	maʊθ	<i>come</i>	kʌm
n	<i>nose</i>	nouz	<i>nine</i>	nain
ŋ	<i>sing</i>	siŋ	<i>English</i>	'ɪŋglɪʃ
l	<i>leg</i>	leg	<i>well</i>	wel
f	<i>face</i>	feis	<i>knife</i>	naif
v	<i>very</i>	'veri	<i>five</i>	faiv
θ	<i>thin</i>	θin	<i>mouth</i>	maʊθ
ð	<i>these</i>	ði:z	<i>mother</i>	'mʌðə*
s	<i>six</i>	siks	<i>face</i>	feis
z	<i>nose</i>	nouz	<i>his</i>	hiz
ʃ	<i>shoe</i>	ʃu:	<i>fish</i>	fiʃ
ʒ	<i>pleasure</i>	'pleʒə*	<i>measure</i>	'meʒə*
r	<i>right</i>	rait	<i>very</i>	'veri
h	<i>hat</i>	hat	<i>head</i>	hed
tʃ	<i>chair</i>	tʃeə*	<i>teach</i>	ti:tʃ
dʒ	<i>jump</i>	dʒʌmp	<i>John</i>	dʒon
w	<i>window</i>	ˈwindou	<i>we</i>	wi:
j	<i>yes</i>	jes	<i>you</i>	ju:

## 2. VOWELS AND DIPHTHONGS

Phonemic symbol	Examples				
i:	green	gri:n	three	θri:	
i	sit	sit	this	ðis	
e	desk	desk	leg	leg	
a	hat	hat	back	bak	
a:	glass	gla:s	father	'fa:ðə*	
o	box	boks	clock	klok	
o:	ball	bo:l	draw	dro:	
u	book	buk	put	put	
u:	moon	mu:n	two	tu:	
ʌ	sun	sʌn	come	kʌm	
ə:	word	wə:d	first	fə:st	
ə	again	ə'ge(i)n	under	'ʌndə*	
ei	day	dei	name	neim	
ou	nose	nouz	go	gou	
ai	five	faiv	high	hai	
au	mouth	mauθ	down	daun	
oi	boy	boi	noise	noiz	
ie	here	hiə*	near	niə*	
ea	chair	tʃeə*	where	weə*	
ən	poor	pəə*	fewer	fjuə*	

## NOTES

1. THE symbols set out in these Tables can be used for a simplified transcription of English. Its advantages are set out in Appendix A of Daniel Jones's *An Outline of English Phonetics* (8th edition, 1956).

Many teachers and students of English are likely to be more familiar with the transcription used in Daniel Jones's *English Pronouncing Dictionary*, in *An Advanced Learner's Dictionary of Current English*, and in numerous textbooks on English phonetics. Others may have become accustomed to the narrow transcription used by I. C. Ward in her *The Phonetics of English* (Heffer, 1929). A table of equivalences for the three systems (marked 'Simplified', 'E.P.D.', and 'Ward' is given below. Consonant symbols are identical in all three systems.

Slant bars // are used to enclose symbols denoting phonemes and sequences of phonemes when these occur in contexts for which ordinary spelling is used. Slant bars are not used when symbols for phonemes or sequences of phonemes occur in columns (as in the Tables) or when a phonemic transcription is separated clearly from its equivalent in ordinary spelling.

Simplified		E.P.D.	Ward
i:	(as in seat)	i:	i
i	(as in sit)	i	I
e	(as in set)	e	e
a	(as in sat)	æ	æ
a:	(as in father)	a:	a
o	(as in hot)	ɔ	ɒ
o:	(as in hall)	ɔ:	ɔ
u	(as in full)	u	ʊ
u:	(as in fool)	u:	u
ə:	(as in word)	ə:	ɜ

ei	(as in <i>day</i> )	ei	ei
ou	(as in <i>boat</i> )	ou	ou
ai	(as in <i>buy</i> )	ai	ai
au	(as in <i>cow</i> )	au	au
oi	(as in <i>boy</i> )	ɔɪ	ɔɪ
iə	(as in <i>idea</i> )	ɪə	ɪə
ɛə	(as in <i>chair</i> )	ɛə	ɛə
ən	(as in <i>poor</i> )	ən	ən

2. Stress is shown, where necessary, by the use of the marks ' and . The mark ' indicates a primary stress. The mark is placed before the stressed syllable or word: *under* /'ʌndə/, *again* /ə'ge(i)n/. The mark , indicates a secondary stress: *examination* /ɪg'zamɪ'neɪʃn/. In this word there is a primary stress on the penultimate syllable and a secondary stress on the second syllable.

The asterisk (as in /wə\*/) indicates the possibility of *r*-linking:

*Where was it?*      wə\* 'woz it?

*Where is it?*      wər 'iz it?

The *r*-sound can be used when the word that immediately follows begins with a vowel sound.

If a symbol is printed in parenthesis, this indicates an alternative pronunciation. Thus *again*, transcribed as /ə'ge(i)n/, indicates that the word may be pronounced either as /ə'geɪn/ (rhyming with *chain*), or as /ə'gen/ (rhyming with *ten*). The transcription /'pous(t)mən/ (for *postman*) indicates that /'poustmən/ may be heard in slow or careful speech and that /'pousmən/ is commonly heard at ordinary speed.

### *The Tone Symbols*

Several systems have been devised to indicate pitch level and change of pitch. In this book a very simple system is used.

The symbols used in this book are:

The short horizontal stroke  $\text{--}$  to indicate a high-level pitch, the short horizontal stroke  $\text{-}$  to indicate a mid-level pitch, and the short horizontal stroke  $\text{_}$  to indicate a low-level pitch.

The symbol  $\searrow$  indicates a fall from a high-level pitch to a low-level pitch. The symbol  $\nearrow$  indicates a rise from a low-level pitch to a high-level pitch.

Here are examples, with notes.

1.  $\text{--} \text{I'm} \text{--} \text{touching} \text{ the} \searrow \text{wall.}$

The words *I'm* are on a low-level pitch. The words *touching the* are on a high-level pitch. There is a fall in pitch on the word *wall*.

2.  $\text{--} \text{Am} \text{ I} \text{--} \text{touching} \text{ the} \nearrow \text{door?}$

The words *am I* are on a high-level pitch. Because there is a stress on the first syllable of *touching*, the words *touching the* are uttered on a lower pitch, mid-level pitch. The voice then drops to low-level pitch at the start of the word *door* and rises during the utterance of this word.

Conventional punctuation marks are usually considered adequate in phonemic transcriptions without tone symbols. They are not always adequate, however, in tonetic transcriptions. If, in a statement or question, there is more than one intonation phrase, the boundary may not be indicated by a comma. In the question

$\text{--} \text{Am} \text{ I} \text{ touching} \text{ the} \nearrow \text{wall} \text{ or} \text{ the} \searrow \text{door?}$

the only conventional mark of punctuation is the question mark at the end. There is no mark after *wall* to indicate that with this word one intonation phrase ends.

To indicate tonetic boundaries of this sort a single vertical stroke or bar is used.

$\text{--} \text{Am} \text{ I} \text{ touching} \text{ the} \nearrow \text{wall} \text{ | or} \text{ the} \searrow \text{door?}$

Other examples of the use of this bar to indicate tonetic boundaries are:

~Is this a ↗pen | or a ↘pencil ?

The first intonation phrase ends on *pen*.

The ↗green book | is in my ↘right hand. The ↗black book | is in my ↘left hand.

In these two statements attention is called to the adjectives. This is done by the use of a rising tone on *green* and *black* and a falling tone on *right* and *left*. In each statement the first intonation phrase ends on *book*.

*Abbreviations  
(Used in Patterns)*

VP	Verb Pattern
S	Subject
v	Finite Verb
V	Non-finite Verb <sup>1</sup>
D.O.	Direct Object
I.O.	Indirect Object
A.P.	Adverbial Particle <sup>2</sup>
(Pro)noun	Noun or Pronoun

<sup>1</sup> Only, in this book, the present participle.

<sup>2</sup> i.e. one of the short preposition-like adverbs such as *on*, *off*, *in*, *out*, *up*, *down*, *back*, *away*.

TABLE No. 1  
*Summary of Material in §§ 1-8*

This	is	John (Mary)	Brown (Green, White).
		a	stone (cow, horse, desk, book).
		an	apple (egg, inkpot, umbrella).
		my (your)	bag (desk, pen, head, mouth).

TABLE No. 2  
*Summary of New Material in §§ 9-12*

These	are			stones (cows, trees, desks, books, eggs, umbrellas).
		my (your)		books (pens, pencils).
This	is	my	left	
That	is	your	right	hand (eye, ear).

TABLE No. 3  
*Summary of New Material in § 14*

It is	a	book.
It's	my	pen.
	your	pencil.
They are	(—)	books.
They're	my	pens.
	your	pencils.

TABLE No. 4  
*Summary of New Material in § 15*

What is	this?
What's	that?
What are	these?
	those?

TABLE No. 5  
*Summary of New Material in § 16*

Is	this that	a pen or a pencil? a bag or a box? my book or your book?
Are	these those	pens or pencils? bags or boxes? my books or your books?

TABLE No. 6  
*Summary of New Material on §§ 17-20*

Is	this	a	cow?	Yes, it's	a	cow.
	that		bird?			bird.
	it	my your	horse? book? box?			horse. book. box.
Are	these	my your	cows? birds? horses?	Yes, they're No, they aren't	my your	cows. birds. horses.
	those		books? boxes?			books. boxes.
	they					

TABLE No. 7  
*Summary of New Material in § 21*

Yes,	it is. they are.	No,	it isn't. they aren't.
------	---------------------	-----	---------------------------

TABLE No. 8  
*Summary of New Material in §§ 23-25*

My			Paul.
Your	name	is	John.
His			Anne.
Her			Mary.
What	is	my your his her	name?

TABLE No. 9  
*Summary of New Material in §§ 23-27*

This		John's	head. face. nose. book.
That	is	Mary's	hand. arm. foot. leg.
It	.	his	right left
These			arms.
Those	are	her	legs.
They			books. pencils.

TABLE No. 10  
*Summary of New Material in §§ 28-29*

This		a	boy. girl. man. woman.
That			
His			Robert. David. Mr. Green.
Her	name	is	Susan. Mary. Mrs. Brown. Miss White.
What		this that	boy's girl's man's woman's
			name?

TABLE No. 11  
*Summary of New Materials in §§ 28-34*

He	is	an	English American African	boy.
	is not	a	French tall thin	
She	isn't	an	English American Indian	girl.
		a	Chinese short fat	
You	are	a my	pupil.	
	are not			
I	aren't			
	am	a	teacher.	
	am not	your		

## TABLE No. 12

*Summary of New Material in §§ 35-37*

This				the	floor. ceiling. clock. blackboard.
That				the	floor. table.
It		is	on	my your his her Peter's	desk.
This	book				
That	bag				
	box				
It					
These	books				
Those	bags				
	boxes				
They		are	near	the	door. window. blackboard.

TABLE No. 13  
*Summary of New Material in § 37*

This	is	a	red green yellow	pencil.
These				
Those	are	large		books.
They		small		boxes.

TABLE No. 14  
*Summary of New Material in § 38*

The	red	book	is	on the desk.
	blue	pencil		
	green	books	are	in my hand.
Where	is		red	pencil?
	are	the	blue green	pencils?

## TABLE No. 15

*Summary of New Material in §§ 39-40*

This is	a	small capital	letter.
	the	letter	<i>a.</i>
	a	word.	
	an	English word.	
	the	word	<i>man.</i> <i>desk.</i> <i>box.</i>
	a	number.	
	the	number	<i>one.</i> <i>two.</i> <i>three.</i>
	four.		
	five.		

TABLE No. 16

*Summary of New Material in § 40*

Two	is	a half of	four.
Three	is	a quarter of	twelve.
What	is	a half of a quarter of	eight?

TABLE No. 17

*Summary of New Material in § 41*

I		am		the	door. window. blackboard.
You		are	at		
The	long short	hand	is	at	six. twelve.

TABLE No. 18

*Summary of New Material in § 41*

I am	between	the door and the window.
You are		the table and the blackboard.
The red book is		the green book and the brown book. the brown books.
The short hand is		six and seven.
		nine and ten.

TABLE No. 19

*Summary of New Materials in §§ 41-45*

It	is	three	past	o'clock.
		twelve		
		five		one.
		ten		two.
		a quarter		three.
		twenty		four.
The time		twenty-five	to	five.
		half		six.
		five		seven.
		ten		eight.
		a quarter		nine.
		twenty		ten.
		twenty-five		eleven.
				twelve.

TABLE No. 20  
*Summary of New Material in § 46*

I	am			
Am	I			
We				door(.) (?)
You	are	near	the	window(.) (?)
They				
Are	we you they			blackboard(.) (?)

TABLE No. 21  
*Summary of New Material in §§ 49-50*

I	am			door.
You	are	touching opening closing		bag. box. window.
He			the	
She				
John	is	pulling pushing		desk.
Mary				
		writing		a word. my (your, his, her) name.
		am I		
		are you		
What				doing?
		is      he		
		she		
		John		

TABLE No. 22  
*Summary of New Material in § 51*

I	am	swimming. writing.			
You		walking			
They	are				door.
He		running	to		
She				the	window.
John	is	going	from		
Mary					
That boy	.	coming			blackboard.

TABLE No. 23  
*Summary of New Material in §§ 52-53*

You	are	looking at	me. him. her. them. us.
I	am		
He			you. them.
She			
John	is		

## TABLE No. 24

*Summary of New Material in §§ 54-56*

I'm	putting	the book(s) the pencil(s) the bag(s) it them	on the desk. in the box.
You're		the shoes the hat(s) the watch(es) it them	on.
They're			
He's	taking	the book(s) the pencil(s) the bag(s) it them	
She's			from the desk. out of the box.
John's		the shoes the hat(s) the watch(es) it them	off.

TABLE No. 25  
*Summary of New Material in §§ 57-60*

I					my	
You	have(n't)	two	pens	in	your	
He		three	pencils		his	
She	has(n't)		books		her	hand.
This table						
That dog	has	four legs.				
It						
How many	legs	have			I? you?	
		has			that table? that dog? it?	

## TABLE No. 26

*Summary of New Material in §§ 62-65*

There are(n't)	two	doors	in this room(.)
Are there	three	windows	(?)
There is(n't)	a	bag	on the desk(.)
Is there		box	(?)
How many	doors windows	are there	in this room?
	bags boxes		on the desk?

TABLE No. 27  
*Summary of New Material in §§ 66-69*

There is(n't) Is there	a	ball	
There are	some no	balls	in this box(.) (?)
There aren't Are there	any		
I have	a	pen	
	some no	pens	on my desk(.) (?)
I haven't Have I	a any	pen pens	

TABLE No. 28

*Summary of New Material in §§ 70-72*

There is I have	something nothing	
There isn't Is there I haven't	anything	in my left hand (.) on my desk (?)
There is	someone (somebody) no one (nobody)	in that corner.
There isn't	anyone (anybody)	near the door.
There are	(—) pine-trees	in many parts of the world.

TABLE No. 29

*Summary of New Material in §§ 74-75*

	Who	is	touching the wall? cleaning the blackboard? walking to the door?
Which	book box	is	on my desk? on the floor?
	Which	is	on my desk, the red book or the green book?

TABLE No. 30  
*Summary of New Material in §§ 77-80*

This	is	its	head. tail.
		a	boys' girls'
That			school.
			boy's girl's
These	are	its	
		our	
		your their	
Those		pens.	
		boys' girls' men's women's children's	
		clothes.	
		bicycles.	

TABLE No. 31

*Summary of New Material in §§ 81-84*

The book is	between	the bag and the box.
The keys are		
The lamp is	over	
The basket is	under	the table.

TABLE No. 32

*Summary of New Material in §§ 91-97*

There are		sixty minutes twenty-four hours seven days twelve months	in	an hour. a day. a week. a year.
The	first	day	is	Sunday. Monday. Saturday.
	second			
	last	month		January. February. December.
Today Yesterday Tomorrow		is was is (will be)	Sunday (Monday, Tuesday, etc.). the first (second, etc.) of May (June, etc.).	

TABLE No. 33  
*Summary of New Material in §§ 98-107*

I am	showing	you him her them John	my watch. my hands. a map. a picture. a ball.
	giving	Peter	the books. these stones. the pencils.

TABLE No. 34  
*Summary of New Material in § 108*

These are the hands	of	the clock.
This is the top	of	the blackboard.
This is a picture	of	a boy.
This is a glass	of	water.
That is a bag	of	sand.

TABLE No. 35  
*Summary of New Material in §§ 109-10*

You are	(standing) (sitting)	behind in front of	me. John. the desk.
		on my	right. left.

TABLE No. 36  
*Summary of New Material in §§ 112-14*

This	is	ink.
That		water.
Is	this	milk?
	that	sugar?

## TABLE No. 37

*Summary of New Material in §§ 115-16*

This is	a box of matches.
	a tin of cigarettes (tomatoes).
	a bottle of milk (ink).
	a piece of chalk (wood, leather).

## TABLE No. 38

*Summary of New Material in § 117*

This box is	full of	matches.
	empty.	books.

TABLE No. 39  
*Summary of New Material in § 118*

This table	is	made of	wood.
That window			wood and glass.

TABLE No. 40  
*Summary of New Material in §§ 119-121*

This (book)	is	mine (.)
		(?)
		yours (.)
		(?)
It		his (.)
		(?)
		hers (.)
		(?)
Which		Mary's (.)
		(?)
These (books)	are	mine (.)
		(?)
		ours (.)
		(?)
They		theirs (.)
		(?)
		yours (.)
		(?)
Whose (book)	is	this (that)?
	are	these (those)?

TABLE No. 41

*Summary of New Material in § 122*

This			mine (.) (?)
That	one	is	yours (.) (?)
Which			his (.) (?)
			hers (.) (?)
These	(ones)		ours (.) (?)
Those		are	theirs (.) (?)
Which	ones		Tom's (.) (?)
			Mary's (.) (?)

TABLE No. 42

*Summary of New Material in §§ 123-6*

I	am		
He	is		open the door. write a word on the black- board.
You		going to	
We	are		put the pen in the box.
They			

TABLE No. 43

*Summary of New Material in §§ 127-31*

I have (just)	put the balls in the bag. given her a book. sat down. opened the book.
---------------	---

TABLE No. 44

*Summary of New Material in §§ 132-6*

The book The books	was were	on the table.	
Was the book		on the table?	Yes, it was. No, it wasn't.
Were the books			Yes, they were. No, they weren't.
Where	was	John the book it, he, she	
	were	we, you, they the books	a few seconds ago?

## TABLE No. 45

*Summary of New Material in § 137*

A few moments ago	I had	three pencils on my desk. five books in this bag.
-------------------	-------	--

## TABLE No. 46

*Summary of New Material in §§ 138-9*

I	rubbed	the line out.
You	touched	the top of the blackboard.
Mary	opened	the door.
Who	cleaned	the window?

TABLE No. 47  
*Summary of New Material in §§ 140-4*

What	did	I he Jack <i>etc.</i>	do	a minute ago?
Did	I he you Jack <i>etc.</i>	come to school yesterday?  give Susan a book?		
	Yes,	I he	did.	
	No,	she you		didn't.

TABLE No. 48  
*Summary of New Material in §§ 145-50*

These	three	(books)		mine.
Those	four			yours.
	five			Paul's.
Your			are	red.
My	two	(books)		yellow.
His				large.
John's	five	(balls)		small.

TABLE No. 49  
*Summary of New Material in §§ 151-3*

Every book	on the table	is red.
Every boy	in this class	has a pen.
Not every line	on the board	is long.
All the pencils		
All these pens		
All these bags		
All my (your, his, Mary's) books	are	blue.

TABLE No. 50  
*Summary of New Material in § 154*

The				
These	pencils			
Those	pens			
My	bags			
Your	books			
David's				blue.

TABLE No. 51  
*Summary of New Material in §§ 154-6*

Both	the my his David's	books	are	on the desk. here.
All	these those			mine. his. hers. David's.

TABLE No. 52

*Summary of New Material in §§ 157-8*

Next month		June.
You		
He	will be	
John		here tomorrow.

TABLE No. 53

*Summary of New Material in §§ 159-61*

John	will be	twelve (years) old on his next birth-day.
I	shall be	here tomorrow.

TABLE No. 54  
*Summary of New Material in § 163*

I (You, We, They)	come	
John (Mary, He, She)	comes	
Do (I, you, we, they)		here every day (.)
Does (John, Mary, he, she)	come	(?)

Yes,	I (we, you, they)	do.
No,		don't.
Yes,		does.
No,	David (Mary, he, she)	doesn't.

TABLE No. 55  
*Summary of New Material in §§ 169-73*

The sun		rises in the east. sets in the west. shines every day.		
Where	does	the sun	rise (set)?	
When			shine?	
Does	a bird		Yes,	it does.
Do	birds	fly?		they do.
Does	a cat			it doesn't.
Do	cats	fly?	No,	they don't.

## CHAPTER 1 (§§ 1-8)

This is . . .

That is . . .

§ 1. The pronouns *this* and *that* will be taught during the first week, probably in the first lesson, with the verb *is*. There are three possible procedures:

(a) Names of pupils may be used.

This is \John. That is \Mary.

(b) Names of objects, preceded by the indefinite article, may be used.

This is a \desk. That is a \chair.

(c) Names of objects, preceded by a possessive, may be used.

This is my \desk. That is \your desk. That is \David's desk.

The first procedure is simple and will need little time. It has the advantage of presenting only three English words (*this*, *that*, and *is*). But the teacher may be meeting his class for the first time and may not know the names of his pupils. The difficulty can be got round. The teacher may have a seat plan with the names of his pupils written on it. Or he may ask his pupils to write their names in large script on cards to be pinned on the front of the desks, so that the teacher can read them while standing in front of the class.

Some teachers may like to give their pupils English names. These will provide practice in the pronunciation of some of the new English sounds. In countries where the Latin alphabet is not used for the mother tongue and has not yet been learnt, English names written on cards may not be practicable until a later stage, when the letters are known. When pupils are familiar with the Latin alphabet, however, English names will be useful for writing practice. Pupils should not practise writing with words that they have not yet used in speech. Personal names such as *John* and *Mary* can be used. They give practice in the shapes of both small and capital letters.

Lists of English names for boys and girls, and of family names, are given at the end of this book. If the class is large, the number may be too small. But the same name may be given to two children. If their seats are in different parts of the class-room there will be little trouble.

In each list the names are in three groups, with the sounds /s/, /z/, and /iz/ for the possessive ending (the 's of the written and printed form). If English personal names are used, care should be taken to include a fair proportion from each of the three groups, in order to ensure practice in the three sounds of this ending.

§ 2. The first procedure does not need much description. The teacher either calls pupils to the front of the class, or he walks round the classroom. He touches, or (standing at their side, so that *this* is appropriate) points to, a number of pupils in turn, and makes statements:

This is \Tom. This is \Harry. This is \David. This is \Mary, etc.

Pupils may not remember more than a few of the new names at first, but as soon as they are familiar with the names of their neighbours, they may be called upon to stand up and name the pupils sitting on each side of them, in front of them, or behind them. It will help if pupils have name cards pinned on their clothes.

To teach *that* the teacher points to pupils who are at a distance. A pupil may be told (in the mother tongue) to stand near the door, or in a corner. The teacher then points and says:

That's \John.

After several examples have been given, a pupil may be called to the front. He will point to pupils whose names he knows, and make statements.

Pupils sometimes say /ðatsiz/ (by confusion with /ðis iz/). If this error is made, the teacher must at once give more examples himself. It may help to start with 'That is' /ðat iz/ and then continue with /ðats/.

In a co-educational school there is no difficulty in teaching English names for both boys and girls. If the class is of boys only, or of girls only, wall pictures may be used. (Pictures from periodicals, e.g. those with coloured advertisements, are easily obtained.) These pictures will be useful again later for teaching *he/him/his* and *she/her/hers*.

Three or four pictures, each of one boy or girl only, will be enough. If the pictures are placed well separated, there will be no difficulty when a pupil is asked to stand near one of them, point to it, and then to the others, and say:

This is \Anne. That's \Lucy. That's \Mary.  
That's \Helen.

Pictures of men and women may be used if the teacher wishes to teach the titles *Mr.*, *Mrs.*, and *Miss*. These titles are presented in § 31, so there is no need to introduce them here.

The choice between the second procedure, ‘This is a . . .’, and the third procedure, ‘This is my (your) . . .’, will depend upon whether, in the mother tongue of your pupils, there is an equivalent of the English indefinite article. If there is no clear equivalent, it may be better to continue with *my* and *your*.

The second procedure is described in §§ 3-4. The third procedure is described in §§ 5-8.

§ 3. The indefinite article requires care in its presentation because it is used in different senses.

It may mean ‘a specimen of the sort of thing called’, as in ‘This is a book’. The equivalent with a plural noun is zero, as in ‘These are (—) books’.

It may mean ‘a certain’, as in ‘A man was walking along the street’. The equivalent with a plural noun is *some*, or *several*, as in ‘Some men were walking along the street’.

It may be a weak substitute for the numeral *one*, just as the definite article *the* is often a weak substitute for *this*, *these*, *that*, or *those*. The plural equivalent is again *some* (or *several*, or *a few*).

These various uses of the indefinite article may be confusing to learners if presented together. The use of the indefinite article in the sense ‘a certain’, and its use as a weak substitute for ‘one’, are

better postponed. Its use for 'one' can be presented when introductory *there* (as in 'There is a book on the desk') is taught, or when *have* and *has* (as in 'I have a pen') are taught. Care will be needed even then, because as well as the plural forms *some*, *any*, *several*, *a few*, etc., the zero plural is possible in these structures. 'There are (—) pine-trees in many parts of the world', and 'This box has (—) matches in it' are normal English sentences.

**§ 4.** In the examples in this chapter the indefinite article has the meaning 'specimen of the sort of thing called'.

If you are presenting the pattern 'This is a . . .' after the pattern 'This is my (your) . . .', do not begin by revising the use of *my* and *your*. The change from 'This is *my* book' to 'This is *a* book' when the same book is referred to is an unnatural sequence. In fact it is better to avoid, for your first presentation of 'This is *a* . . .', the use of articles or objects associated with individual ownership. Establish the structure 'This is *a* . . .' first of all by referring to objects not owned by anyone in the class-room. It will then be possible later on to use the sequences: 'This is *a* book. It's *my* book'; 'That's a bag. It's your (his, her, David's, etc.) bag.'

Use not one but a number of different articles, for example, three or four boxes, three or four bags, three or four stones. They need not be identical. Use wall pictures that show not one horse, one cow, one tree, one bird, etc., but a number of horses, cows, trees, birds, etc. Do not talk about objects of which there is only one (e.g. blackboard, floor, ceiling). These are better used later, when the definite article is presented. You will not, of course, use any 'uncountable' noun: nouns such as *ink*, *water*, *wood*, and *iron* will be taught later.

Hold up, touch, or point to one of the articles and say:

This is a \stone<sup>2</sup> (a \box, a \bag, a \desk, an \ink-pot, etc.).

<sup>1</sup> The term 'uncountable' is given to those nouns that are not often used in the plural (because what the noun stands for is not usually counted, though it may, of course, be measured).

<sup>2</sup> You will not use the noun *stone* if, for your pupils, the initial consonant cluster /st/ is difficult. Words beginning /st/ may be presented later, with special drills.

That is a \horse (a \cow, a \bird, a \tree, an um\brella, etc.).

Do not present *an* until *a* is well established. (*An* may be postponed for two or three days.)

Use the weak forms /ə/ and /ən/. Link up the words 'This is a' /ðisɪzə/. Use 'That is a' /ðatɪzə/ instead of 'That's a' /ðatsə/ if you find that pupils say /ðatsɪzə/. The use of 'That's a' /ðatsə/ can be introduced later.

Make your statements with a clear falling tone on the appropriate words, as shown by the tone symbols in the examples that follow.

Next, hold up, touch, or point in turn to each of three or four articles of the same kind. These need not be identical in size, colour, shape, etc.

After the first statement, add the word *too*, and vary the intonation by using a falling tone on *This* (or *That*) and *too*.

This is a \stone. \This is a stone, | \too. \This is a stone, | \too.

That is<sup>1</sup> a \horse. \That is a horse, | \too. \That's a horse, | \too. \That's a horse, | \too.

Call upon pupils to repeat the statements and to make similar statements about other objects. See that they use *This* and *That* correctly, and the appropriate intonation. At first call pupils in turn to the front of the class (to the desk or table where the objects have been placed), or to the wall pictures, so that *This* is required. Then call upon pupils to speak from their seats, as you hold up, touch, or point to the objects, so that *That* is required.

§ 5. As already noted, the pattern 'This is my (your, his, etc.) . . .' may be presented before the pattern 'This is a . . .'. Learners in some language areas may find *my* and *your* easier than the indefinite article.

The procedures set out below are arranged in steps, each step providing enough material for a part of one teaching period. The

<sup>1</sup> Or 'That's a'.

rest of the period may be used for rhymes and games, and perhaps by first steps in learning to read and write.

### *Step One*

§ 6. Names of parts of the body are useful here.<sup>1</sup> Start with *head*, *face*, and *nose* (with *mouth* and *chin* as optional extras). *Hand*, *ear*, and *eye* are more useful with *these* and *those*, and *left* and *right*.

Pass your open right hand over and round your head, touching it all the time you are speaking, and (as you say *my*) point with your left hand to your chest, and say:

This is \my head.

Repeat the statement several times. Then call a pupil to the front of the class, and get him to repeat. See that he repeats your demonstration as he makes the statement. Call upon other pupils to do the same. Then require the whole class to repeat the statement and demonstration.

Repeat the procedure with *face* and *nose* (*mouth* and *chin*).

When the statement comes fluently, present *your*. Call a pupil to the front of the class and stand so that you are facing him. Then, speaking to him and to no one else, with the appropriate demonstration, say:

This is \your head.

Give numerous repetitions, and continue with *face*, *nose* (*mouth* and *chin*).

Contrast *my* and *your* with these new nouns.

This is \my head. This is \your head. This is \my face. This is \your face, etc.

(Do not use *that* yet. Establish the use of *my* and *your* with *this* first.)

Now require the pupil to repeat the statements and demonstrations. Stand facing him so that the demonstration (of *this*) is

<sup>1</sup> If you are in a country where reference to the head, face, etc., causes embarrassment, use the nouns of Step Two.

clear. Repeat with other pupils. Then require two pupils to stand together, face to face in front of the class, and repeat. Require other pairs of pupils to do the same. See that *my* and *your* are contrasted by means of the falling tone. Then go back to the series in which *head*, *face*, and *nose* (*mouth* and *chin*) are used in succession, with the falling tone on the noun.

This is my \head (my \face, my \nose, etc.).

This is your \head (your \face, your \nose, etc.).

Require pupils in pairs to repeat the series. They may do this at their seats, turning to face one another.

### *Step Two*

§ 7. The nouns used in Step One are less useful for presenting '*That* is my (your) . . .' because of the possible difficulty of giving clear indications at a distance. Names of objects that can be held up are preferable. *Pen*, *pencil*, and *book* (and *desk* if pupils have individual desks) are suitable.

Start with a revision of *this*.

This is my \pen (my \pencil, my \book).

Walk round the class-room and pick up an object belonging to a pupil. Hold it up and, while pointing to it and looking at the owner, say to him:

This is \your pen (\your pencil, etc.).

Hold up your own pen and say:

This is \my pen.

Hold up the pupil's pen and say:

This is \your pen.

Give numerous repetitions as you go round the class, using the three nouns. Require pupils (individually) to make statements.

Now place your book on a table (or other place where it is clearly visible), stand at a distance, point to the book, and say:

That is<sup>1</sup> my book.

Use a high-level tone on *that* (for clarity). Repeat the statement several times, and continue with *pen* and *pencil*.

### *Step Three*

§ 8. This step may need patience and perseverance. The aim here is to enable pupils to use *this* with *your* and *that* with *my*. They will, at first, tend to associate *this* with *my* and *that* with *your*.

Call a pupil to the front. He should bring with him his own pen (or pencil, or book). You will also have your own book (pen or pencil). See that the books are different in colour or size, and that the pens and pencils are different in colour or length. Stand at the pupil's side, touch or point to his book, and say:

This is your book.

Get him to hold up his book and say:

This is my book.

Give him your own book. Then, while standing at his side, first touch your book, then point to yourself, and say:

This is my book.

Get the pupil to say:

This is your book.

(The pupil should touch the book on *this*, and point to you on *your*.)

Now get the pupil to hold up his own book. Stand at a distance, point to the book, and say:

That's your book.

Next get the pupil to hold up your book. Stand at a distance, point to the book, and say:

That's my book.

<sup>1</sup> Or 'That's'.

After numerous repetitions take both the books from the pupil, stand at a distance, and require the pupil to make statements as you hold up the books in turn.

That's  $\searrow$ your book. That's  $\searrow$ my book.

Repeat the procedures with *pen* and *pencil*.

It is important that the objects used for this step should be personal possessions of the pupils. Do not allow pupils to use *my* with reference to objects that you yourself have brought to class. If at this stage the pupils have not yet begun to use an English textbook in class, either avoid using *book* or require them to produce a book for another subject (e.g. geography).

When several pupils have made correct statements of this kind (referring to objects belonging to teacher and pupil), require two pupils to come forward, each with his own book (pen or pencil), and repeat the procedure. Each pupil will in turn have his own book and that of the other pupil. The pupil with the two books will make the statements:

This is  $\searrow$ my book. This is  $\searrow$ your book.

He will then hold them up in turn, while the other pupil makes the statements:

That is  $\searrow$ your book. That is  $\searrow$ my book.

(Books of different colours or sizes will help correct identification.) Chorus work can be practised. The teacher holds up his book for the class to say:

That is  $\searrow$ your book.

Then all the pupils hold up their books and say, first touching the books and then pointing to themselves:

This is  $\searrow$ my book.

## CHAPTER 2 (§§ 9-12)

These are . . .

Those are . . .

§ 9. To present the plural forms 'These are' and 'Those are', the objects and pictures used for demonstration with 'This is' and 'That is' are suitable. A small number of new nouns may be introduced, but the main effort will be directed towards the teaching of the zero plural,<sup>1</sup> and the three sounds of the plural ending. These are /s/, /z/, and /iz/.

Pupils already know *my* and *your*. There is a choice, therefore, between the pattern with the zero plural, as in 'These are (—) books', and the pattern with *my* and *your*, as in 'These are my hands'.

The first pattern is dealt with in § 10 and the second in §§ 11-12.

§ 10. Show a number of articles (e.g. bags, boxes, books), or point to a picture showing a number of objects (e.g. horses, insects, flowers, trees). Make a series of statements:

These are \bags (\boxes, \stones, \trees, \flowers, etc.).

Use the weak form of *are*, and *r*-linking where necessary.

ði:zə\bagz. ði:zə\bə:dz. ði:zər\aplz. ði:zərəm\breləz.

To direct attention to the sounds of the plural endings, you will find it useful to have three lists of nouns.

1. With the sound /s/ for the plural ending: *desk, book, ship, insect, clock, hat*.

2. With the /z/ for the plural ending: *chair, bag, stone, bird, tree, umbrella, pen, pencil, egg, apple, flower*.

<sup>1</sup> See § 3.

3. With the sound /iz/ for the plural ending: *horse, box, watch, bus, dress, face, orange.*

When pupils have heard numerous statements, each statement repeated at least half a dozen times, call upon pupils individually to come to the front of the class (where the objects are displayed), or to go and stand by the wall pictures, and make statements with *these*.

Next present *those*. Stand well away from the objects or pictures, point, and say:

Those are \horses. Those are \cows. Those are \birds, etc.

When pupils are called upon to make statements with *those*, it is not necessary for them to leave their seats. They may point to the wall pictures. If the various pictures (of trees, birds, etc.) are well separated, or on different walls, there will be no difficulty.

§ 11. For the pattern 'These are my (your) . . .', the words *hands, ears, and eyes* are useful. When these are known, revision of 'This is my (your) . . .' with *right* and *left* may follow. It is probably better to postpone *arm, leg, and foot*. There may be confusion between *arm* and *sleeve*, *foot* and *shoe*, or even, in some language areas, between *leg* and *foot* and (e.g. in Greece) between *arm* and *hand*. *Arm, leg, and foot* can be presented more satisfactorily with *his*, using a wall picture of a boy or man in swimming trunks,<sup>1</sup> or *her* with an unclothed doll.

Repeat the procedure set out in § 10. Demonstrate clearly as you speak. Start with *these*.

These are my \hands (my \ears, my \eyes).

Call a boy to the front. Stand facing him and say:

These are \your hands (\your ears, \your eyes).

Make contrasting statements:

These are \my hands. These are \your hands.

<sup>1</sup> See § 22.

Call upon pupils to make the statements. They may do so in pairs, standing together in front of the class. They may do so at their desks, with their neighbours.

Next present *those*. Get a pupil to come to the front. Stand at a distance, hold up your hands, and say:

'These are \my hands.'

Get the pupil to hold up his hands. Then, still standing at a distance, say:

'Those are \your hands.'

Hold up your own hands again, and require the pupil to make the statements:

'Those are \your hands.'

'These are \my hands.'

§ 12. *Right* and *left* may then be presented.<sup>2</sup> Use clear falling tones on these words.

'These are my \hands. This is my \right hand.'<sup>3</sup>  
'This is my \left hand.'<sup>4</sup>

After numerous repetitions, repeat with *ear* and *eye*.

Continue with *your*, using the procedures described above. Then continue with *that* (both 'That is *your right* . . .' and 'That is *your left* . . .').

Procedures for 'This (That) is my (your) . . .', and 'These (Those) are my (your) . . .' have been described in detail. It may be thought that the use of the mother tongue can be a short cut here. There is no reason why the mother tongue should not be used for explanation. But translation of '*This is your book*',

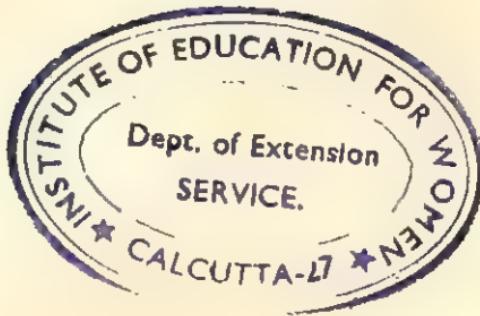
<sup>1</sup> Do not use *ears* and *eyes* with *those*. Clear indication would be difficult.

<sup>2</sup> Some teachers may consider it useful to stand with the back to the class for this demonstration of *hand*, so that 'right' and 'left' are quite clear.

<sup>3</sup> Right hand held up. Forefinger of left hand pointing to it or touching it.

<sup>4</sup> Left hand held up. Forefinger of right hand pointing to it or touching it.

'That is my book', etc., will not, of itself, give fluency in the *use* of the new structures. Only practice and repetition will enable learners to make statements without error or hesitation. Young learners will, at first, tend to associate *this/these* with *my* and *that/those* with *your*.



## CHAPTER 3 (§§ 13-16)

This is a . . . It's my . . .  
That's a . . . It's your . . .  
These are . . . They're my . . .  
Those are . . . They're your . . .

---

What's this (that)? It's a . . .  
What are these (those)? They're . . .  
Is this (that) a . . . or a . . .? It's a . . .  
Are these (those) . . . or . . .? They're . . .

§ 13. The procedures set out in Chapters 1 and 2 make no provision for question and answer drills. In some lists of graded teaching items (as set out in syllabuses for English by Departments of Education), the introduction of question forms is postponed until about half-way through the first year's work. The reason given for this postponement is that the interrogative is made in English by inversion of the subject and the finite verb (*I am* → *Am I*, *This is* → *Is this*), a mechanism that is considered likely to be difficult for the learner. If this is considered to be a valid reason, most of the material in Chapters 3 and 4 may be left until a later stage. The presentation of *it* and *they* (in § 14) should not, however, be postponed.

'Yes' or 'No' questions, with short answers, are probably more difficult than questions with 'What' and questions with 'or'. The 'Yes' or 'No' type of question, if presented first, requires a recognition of five different features: (1) the inversion of subject and finite verb; (2) a new intonation pattern; (3) the substitution of a personal pronoun, *it* or *they*, for *this/that* or *these/those* in the answers; (4) the new words *Yes/No*; and (5) the short forms in the

negative answer, with *isn't* and *aren't*. There is also the point that the forms *it's* and *they're* are not used in short answers, affirmative.

It will be easier to start with the presentation of *it* and *they* in statements, then to present questions with 'What' (no change in intonation pattern), and continue with the alternative type of question.

Procedures for presenting this material are set out below.

**§ 14.** The pronoun *it* is used here as a substitute for the demonstrative pronouns *this* or *that* or for the interrogative *what*, used in a preceding sentence. The method of presentation is simple. A series of statements is made, first with *this* or *that*, and then with *it*. The statements with *this* or *that* use the indefinite article in the predicate; those with *it* use *my* or *your* in the predicate.

*This is a \book.* *It's \my book.*

*\That's a book.* *It's \your book.*

*This is a \pen.* *It's \my pen.*

*\That's a pen.* *It's \your pen.*

Note the falling tone on *That's*. Note the use of *It's*. Your pupils have heard the strong form of *is* in 'This is a' /ðɪzɪə/, and the weak form /s/ in 'That's a' /ðətsə/. You may, therefore, prefer to let them hear both forms again, first 'It is a' /ɪtɪzə/, and then /ɪtsə/. Whether you present both forms, and discuss them, will depend upon the ages of your pupils. With very young pupils it is probably better to use only /ɪtsə/, without comment.

Call upon pupils to make similar statements, using the nouns *book*, *pen*, and *desk*. See that they point correctly with *this*/*my* and *that*/*your*, and use the falling tone correctly.

Next give examples with the plurals. *They* is a substitute for *these* or *those*.

*These are \books.* *They're \my books.*

*\Those are books.* *They're \your books.<sup>1</sup>*

Further practice in the use of *it* and *they* may be given by presenting (with an equivalent in the mother tongue if necessary) the

<sup>1</sup> Tell pupils in advance to put several books out on their desks.

imperative 'Look at'. This will enable you to use your wall pictures again.

~Look at \this (\that). It's a \horse (a \tree, a \ship, etc.).

~Look at \these (\those). They're \birds (\flowers, \horses, etc.).

Pupils may then be required to make similar statements.

**§ 15.** The next step is to ask questions with 'What'. Note that there need be no change in the intonation pattern.<sup>1</sup> The signal for the question is the word *what* itself. You must yourself *ask and answer* a large number of questions before requiring pupils to answer questions.

~What's \this? It's a \chair.

~What's \that? It's a \desk.

~What's \this? It's a \box.

~What's \that? It's a \bag.

As with 'It's', you may use your discretion about using 'What is' /wot iz/ and 'What's' /wots/.

When you have given a large number of examples (using the wall pictures again), put questions to the class and require first individual answers and then chorus answers. Then call upon pupils in turn to ask the questions.

Continue with the plurals. Use the wall pictures, sometimes touching them and sometimes pointing to them from a distance.

~What are \these?<sup>2</sup> They're \trees.

~What are \those? They're \birds.

Repeat the procedures set out above for the singular forms.

**§ 16.** Questions with *or* may follow. Note that there is now a new intonation pattern: a rising tone on the first noun and a falling tone on the second noun.

<sup>1</sup> In 'What's this', *this* may be uttered with a rise in pitch. Do not use this pattern, or discuss it, for the present.

<sup>2</sup> Use the weak form /ə/: "wota \ði:z."

Start by asking and answering questions yourself. Then, when the new type of question is familiar, put questions to the class. Finally require pupils in turn to ask questions, to be answered either individually or in chorus by the rest of the class.

- Is this a *bag* | or a *box*? It's a *bag*.

- Look at *this*. - Is it a *pen* | or a *pencil*? It's a *pen*.

- Are these *horses* | or *cows*? They're *horses*.

- Look at *these*. - Are they *birds* | or *insects*? They're *birds*.

- Are those *trees* | or *flowers*? They're *trees*.

See that pupils use *r*-linking after *or* where necessary, always before the indefinite article, and before plural nouns that begin with a vowel sound.

Is this a *bag* | or a *box*?

- i:z ðɪs ə *bag* | o:r ə *boks*?

Are these *birds* | or *insects*?

- a: ði:z *bə:dz* | o:r *insekt̩s*?

Note that when you ask a question that begins with *are* your pupils may be hearing the strong form /a:/ for the first time. Up to now they have heard *are* in the pattern 'These (Those) are ...' (weak form /ə/) and in the question form 'What are these (those)?' (again the weak form /ə/).

You may also use alternative questions with *my* and *your*.

- Is this *my book* | or *your book*?

- Is that *my desk* | or *your desk*?

## CHAPTER 4 (§§ 17-21)

- Is this a . . .? Yes, it is (a . . .)  
Is that a . . .? No, it isn't (a . . .)  
Are these . . .? Yes, they are (. . .)  
Are those . . .? No, they aren't (. . .)

§ 17. This chapter describes procedures for presenting 'Yes' or 'No' questions.

The material in Chapter 3 has caused pupils to become familiar with the personal pronouns *it* and *they*, inversion of subject and finite verb (as in 'What *is this*'), and with the rising tone (as in the alternative type of question, e.g. 'Is this a */bag* | or a *\box*?'). When the 'Yes' or 'No' question is first presented, therefore, it will not be entirely novel. It is a kind of unfinished alternative question.

It is not usual to give long and complete answers to this type of question. It may, however, be preferable to give, and require from pupils, complete answers at first. Such answers provide practice in the sentence patterns. Later, however, pupils should hear, and themselves use, the short answer.

Teachers will decide for themselves the stage at which this type of question is to be presented, and the interval, if any, between the use of the long and the short type of answer.

§ 18. The teacher will start by asking and answering questions himself. The imperative phrase *Look at* may be used. No new nouns need be presented. In this way attention will be concentrated on the structures themselves.

It is important, when asking 'Yes' or 'No' questions, to use a clear rising tone on the noun in the question, or on the *my* or *your*, where these are to be made prominent. A high-level tone on the *is* or *are* in the first question of each group is helpful, because a high pitch carries the voice better. In succeeding questions in the

same group, however, where the rising tone is shifted, for prominence, from the noun to *this* or *that*, a high-level tone is less necessary on the verb. See the tone symbols in the specimens that follow.

§ 19. Touch, hold up, or point to various objects, or to wall pictures. Make a series of statements, to revise vocabulary items previously presented, and the use of *it* and *they*. Ask a number of questions with *what* and *or*, to revise these two types of question.

1. "Look at \this. It's a \bag. "Look at \this. It's a \box. "Look at \this. It's a \pen, etc.

2. \_This is a \book. \This is a book, | \too. \This is a book, | \too.

3. "What's \this? It's a \pen. "What's \this? It's a \pencil, etc.

4. "What's \this? It's a \ball. "What's \this? \This is a ball, | \too. "What's \this? \This is a ball, | \too.

Now hold up or point to other objects and put the first 'Yes' or 'No' questions.

"Look at \this. Is this a \book? \Yes, | it's a \book.  
Is \this a book? \Yes, | it's a \book. Is \this a book?  
\No, | it \isn't a book. It's a \bag.

"Look at \that. Is that a \desk? \Yes, | it's a \desk.  
Look at \that. Is \that a desk? \Yes, | it's a \desk.  
Look at \that. Is \that a desk? \No, | it \isn't a desk. It's a \chair.

"Look at \this. Is this a \horse? \Yes, | it's a \horse.  
"Look at \this. Is \this a horse? \Yes, | it's a \horse.  
"Look at \this. Is \this a horse? \No, | it \isn't a horse. It's a \cow.

Repeat the series, alternating *this* and *that*.

"Look at \this. "Is this a \chair? \Yes, | it's a \chair.  
"Look at \that. "Is \that a chair? \No, | it \isn't a chair. It's a \desk.

"Look at \this. "Is this a \bag? \Yes, | it's a \bag.  
"Look at \that. Is \that a bag? \No, | it \isn't a bag. It's a \box.

There is a choice between 'it's not' and 'it isn't'. The first has the advantage that the form 'it's' has occurred earlier, but the form 'isn't' is the one generally used. If, by now, you are beginning to teach reading (from the blackboard, or flash cards), give the full form 'is not' and tell your class that 'isn't' is the usual contracted form.

After giving a large number of examples, all singular, put questions to the class. When answers are given correctly and fluently, require pupils to come in turn to the front of the class, or to the wall pictures, and ask questions. See that the pupil uses an appropriate tone pattern. If he asks a series of questions about a number of articles of the same kind, for example, see that the rising tone is shifted to *this* (or *that*) after the first question.

"Is this a \desk? (\Yes, | it's a \desk.) Is \this a desk? (\Yes, | it's a \desk.)

Further drills in the singular may be given with *my* and *your*.

"Is this a \desk? \Yes, | it's a \desk. Is it \my desk? \Yes, | it's \my desk. Is it \your desk? \No, | it \isn't your desk, | it's \my desk, etc.

§ 20. The next step is the presentation of the same kind of question with plural nouns. The same procedures are used. The wall pictures are very suitable.

"Look at \these. They're \birds. "Look at \these. They're \horses, etc.

‘What are \these? They’re \cows. What are \these? They’re \insects, etc.

‘Look at \these. Are they \birds? \Yes, | they’re \birds. Look at \these. Are \these birds? \No, | they \aren’t birds. They’re \horses. Look at \these. Are they \cows? \Yes, | they’re \cows, etc.

In the negative answer there is again a choice, this time between ‘They’re not’ and ‘they aren’t’. If you have taught ‘it’s not’, teach ‘they’re not’; if you have taught ‘it isn’t’, teach ‘they aren’t’.

Give your pupils plenty of practice with long answers. Give further practice with *my* and *your* (e.g. with *books*, *pencils*, *pens*). In the drills, choose the nouns, wherever possible, so that there are examples of all three sounds (/s/, /z/, /iz/) of the plural ending.

§ 21. The short answer may be presented next, or postponed for a few weeks if you think this advisable. When you present the short answer, the procedures described above (§§ 17–20) may be used again.

‘Is this a \box? \Yes, | it \is. Is \this a box? \No, | it \isn’t.

‘Are these \birds? \Yes, | they \are. Are \these birds? \No, | they \aren’t.

It is important that, in the answers, there should be falling tones on *Yes* or *No*, and on the verbs *is*, *isn’t*, *are*, and *aren’t*. It should be unnecessary to point out that, in short answers, such weak forms as *it’s* and *I’m* are not used. The finite verb is stressed. There may be a short pause after the *Yes* or *No*.<sup>1</sup> Do not accept answers such as:

▲ ‘Yes it \is.      ‘Yes they \are.

▲ ‘No it \isn’t.      ‘No they \aren’t.

<sup>1</sup> Answers without a pause after the *Yes* or *No* are frequently used by English-speaking persons, but it is desirable, at this stage, to teach the forms given here—a more careful and deliberate style.

Insist upon:

→Yes, | it ↗is.      →Yes, | they ↗are.

→No, | it ↗isn't.    →No, | they ↗aren't.

In later drills, when 'Yes' or 'No' questions are used, you may ask for either a long or a short answer.

→Is this my ↗right hand? (*Tom, | long answer, | please.*)  
(↗Yes, | it's your ↗right hand.) →Is this my right ↗ear?  
(*David, short answer, please.*) (↗Yes, | it ↗is.)

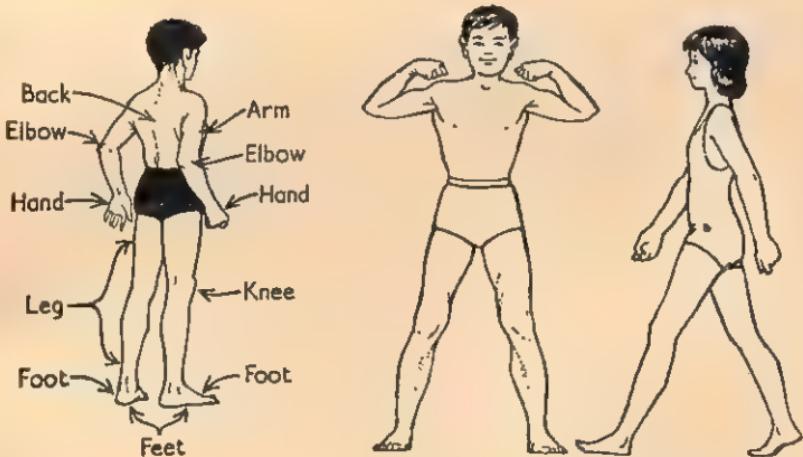
## CHAPTER 5 (§§ 22–27)

### (John)'s, His, Her

§ 22. The possessives *my* and *your* were presented in Chapter 1 (§§ 5–8). They have been used in later chapters, and should be well established now. In this chapter procedures for presenting '*s*', *his*, and *her* are described and illustrated.

The noun *name* is useful here. The request 'Please answer your names' (for calling the roll) may be taught and used.

The suggestion was made in § 1 that English names should be used for your pupils. If this is done, choose the names from the three groups (at the end of this book) so that the three sounds of the possessive ending ('s) are included. Your pupils have become familiar with these three sounds in plural nouns (as in *hats* /hæts/, *bags* /bagz/, and *boxes* /'boksɪz/).



Two other useful nouns are *boy* and *girl*. Wall pictures of children, like those on this page, will be useful. Because the boys and the girl are wearing only simple garments for swimming, it is possible to teach *arm*, *leg*, *foot* (and, if time allows, *back*, *knee*,

*elbow*) without difficulty. There will be no confusion between *arm* and *sleeve*, *foot* and *shoe*, *foot* and *leg*, *arm* and *hand*.

In the specimens that follow, questions are used. If you decided to postpone the presentation of these (as set out in §§ 15-21), use only the statement forms.

§ 23. Start with a short and quick revision of *my* and *your*.

"My name is (X).<sup>1</sup> This is my desk (my book, etc.).

"What's your name? Your name is Paul. That's your desk (your book, etc.).

Then call a pupil to the front of the class. Stand behind the pupil and talk to the class while pointing to him, touching his head, arms, etc.

This is John. This is John's head. This is John's left hand. This is John's right hand.

Call other pupils to the front and make similar statements, with other names.

This is Paul. This is Paul's pen. This is Paul's pencil, etc.

This is Tom. This is Tom's nose. This is Tom's face, etc.

Ask alternative questions:

"Is this John's pen or Paul's pen? "Is this Tom's book or John's book? etc.

Next repeat the series using *his*.

This is John. This is his head (his face, his left hand, his right hand, his nose, etc.).

This is Paul. This is his pen (his pencil, etc.).

<sup>1</sup> And, soon afterwards, 'My name's . . . .'

Take Paul's pen (or pencil or book), hold it up, and address Paul.

"Is this  $\checkmark$ my pen | or  $\checkmark$ your pen?

Paul answers:

(It's  $\checkmark$ my pen.)

Then, still holding up Paul's pen, turn to the class and ask:

"Is this  $\checkmark$ my pen | or  $\checkmark$ Paul's pen?

Answer the question yourself:

It's  $\checkmark$ Paul's pen.

Repeat the series with other articles belonging to other pupils. Note that although 'It's Paul's (John's, Mary's, etc.)' is a possible answer, it is better, for the present, to complete the answer. 'Paul's' alone is better postponed until *mine*, *yours*, *his*, and *hers* are presented.

Repeat the series, but this time ask for answers in chorus. Put your questions first to a pupil who is standing in front of the class, and then turn to the class, repeat the question, and ask for an answer in chorus.

$\checkmark$ Tom, | is this  $\checkmark$ my pen | or  $\checkmark$ Paul's pen?

Tom answers:

(It's  $\checkmark$ Paul's pen.)

To the class:

Is this  $\checkmark$ my pen | or  $\checkmark$ Paul's pen?

The class answers in chorus:

(It's  $\checkmark$ Paul's pen.)<sup>1</sup>

Now use *his* instead of *Paul's*, *Tom's*, etc. The pupil whose pen,

<sup>1</sup> Listen carefully, in chorus answers, for the common mistake: *It's Paul pen* instead of *It's Paul's pen*, etc.

etc., is being asked about stands in front of the class. The teacher points to the pupil, but faces and addresses one of the pupils in the class.

Is this *my pen* | or *his pen*?

Is this *your book* | or *his book*?

See that the pupil who answers also points to the owner of the article, but addresses his answer to you.

§ 24. Next use the wall picture of the boy with the names of parts of the body printed on it. Use a pointer or stick as you speak.

"Look at this *picture*.<sup>1</sup> This is a *boy*. His name is *Harry*. This is his *head* (his *nose*, etc.). This is his *right hand*. This is his *left hand*. What's *this*? This is his *back*. *Paul*, come *here*. This is *your back*.

Go round the class and make the statements:

This is *your back*. That is *John's back*, etc.

"Look at the *picture* again.<sup>2</sup> This is Harry's *right arm*. This is his *left arm*. This is his *right leg*. This is his *left leg*. These are his *feet*. This is his *right foot*. This is his *left foot*.<sup>3</sup>

Put questions to the class about the picture.

"Is this Harry's *right arm* | or his *left arm*? Is this his *right foot* | or his *left foot*? etc.

Call upon pupils to stand by the picture and ask questions to be answered by their class-mates.

<sup>1</sup> The word *picture* will be understood from the situation. You are also using *this* as an adjective for the first time, but there is no need for comment or explanation. The use of *this/these, that/those* as adjectives is dealt with later (see § 36).

<sup>2</sup> The word *again* will probably be clear without comment, but give the mother-tongue equivalent if necessary. Say /ə'gen/, not /ə'geɪn/.

<sup>3</sup> Give several repetitions of the irregular *foot/feet*.

§ 25. Continue with the wall picture of the girl.<sup>1</sup>

Look at this picture. This is a girl. Her name is Anne. This is her head. These are her arms. This is her right arm. This is her left arm. These are her feet. This is her right foot, etc.

Continue with question and answer drills, as set out in § 24. Later use the picture of the boy in which the names of parts of the body are not printed.

§ 26. Your pupils have now identified the words *my*, *your*, *his*, *her*, and proper names with the ending 's'. But they may still fail to produce these new words correctly and automatically in all situations. David may say, when holding up his own book, 'This is my book'. He may say, pointing to your book held by you, 'That's your book'. But if David is asked to hold up Paul's book and speak to you, David may still hesitate before saying, 'This is his book'. Patience will be necessary before pupils make correct statements and give correct answers, without hesitation, in all kinds of situations.

There may not be enough time for further drills, but it will be useful to give an occasional five minutes to them. Suggestions for such drills follow.

§ 27. Avoid, for these drills, the use of objects that are not easily recognized as belonging to an individual. Pens, pencils, and textbooks used in class are very much alike. When a pen has been handed round three or four times and quickly passed on from pupil to pupil, it is not easy to label it as *my* (*your*, *his*, *her*, *David's*, etc.) pen. Wall pictures are better. Personal names are better still, because these are personal in a very real sense.

Write on the blackboard several names—your own, and names of three or four pupils. In addition, write the names of three or four children shown on wall pictures (girls' names in a class of boys, boys' names in a class of girls).

Call one of the pupils to the blackboard, point to a name (as you say 'This'), then to the owner of the name (as you say *my*, *your*,

<sup>1</sup> Or use an unclothed doll instead of the picture.

*his, or her); and make statements. Address the statements to the pupil at your side.*

This is *\your name* (*\my name*, *\his name*, *\her name*).

After several repetitions, require the pupil at the blackboard to make the statements. Call upon other pupils to do the same, adding to or varying the list of names on the blackboard. See that when a pupil reads a name, he first points to the name, then, with *my, your, his, her*, points to the owner of the name. See that the speaker addresses his statement correctly: with *your* to the owner of the name; with *my, his, or her*, not to the owner of the name, but either to the teacher or to the class as a whole.

Further practice may be given in the question forms.

"Is John a *\boy's name* | or a *\girl's name*? "Is David a boy's name, | *\too*? "Is *\Anne* a boy's name? (*\No*, | it *\isn't*. It's a *\girl's name*, etc.)

You may also use questions with 'What'.

"What's *\my name*? "What's *\your name*? "What's *\his name*?

For the present avoid the use of such forms as *boys'* and *girls'*. Do not ask, for example: 'Are John and David boys' names or girls' names?' *Boy's* and *boys'* are identical in speech. The form *boys'* can be dealt with more satisfactorily when it first occurs in a printed text.<sup>2</sup>

In the answers use 'name's', not 'name is'; e.g. 'Your name's David'. If, however, there are examples of *boy's* or *girl's*, it is better to avoid 'name's'. Say 'That boy's name is Tom', not 'That boy's name's Tom'.

<sup>1</sup> Note the rising tone on *too* here.

<sup>2</sup> See § 79.

## CHAPTER 6 (§§ 28-34)

He (She) is (not) . . . Is he (she) . . . ?

You are (not) . . . Are you . . . ?

I am (not) . . . Am I . . . ?

§ 28. Some syllabuses suggest that *he* and *she* may be presented in sequences of this kind.

This is Robert. He is a boy.

That is Susan. She is a girl.

It is a sound principle in language teaching to present all new material, wherever possible, in sentences that are natural. Class-room English cannot always be avoided. We may make, for purposes of teaching vocabulary, such statements as 'That's the ceiling'. But to say 'This is Robert. *He is a boy*' is an unnecessary specimen of class-room English. The first of the two statements itself conveys the information that you give in the second. It is true that pupils may not know whether Robert and Susan are boys' names or girls' names. In such cases the statements, 'Susan is a girl's name', 'Robert is a boy's name', would be natural. In this chapter a number of adjectives of nationality, and the adjectives *tall/short* and *fat/thin* will be introduced. These make it possible to use, with pictures, such natural sequences as:

Look at this boy. His name's Robert.<sup>1</sup> He's an English boy.

Look at this girl. Her name's Susan.<sup>2</sup> She's a tall girl.

The new words *man*, *woman*, *child*, *teacher*, and *pupil* are also used.

In the specimens that follow questions are used freely. If you

<sup>1</sup> As in § 24.

<sup>2</sup> As in § 25.

decided to postpone the question forms presented in §§ 15-21, you will, of course, use only the statement forms.

§ 29. Use wall pictures for the first presentations of *he* and *she*. Simple blackboard sketches may be used if wall pictures are not available, but large wall pictures will be more satisfactory, especially if these can suggest nationality (e.g. by showing an American boy in a cowboy outfit, a Japanese girl in *kimono*).<sup>1</sup>

"Look at this \picture. \This is a \girl. \Her name's \Susan. She's an \English girl.

"Look at \this picture. \This is a girl, | \too. Her name's \Kamala. She's an \Indian girl.

"Look at \this picture. \This is a girl, | \too. Her name's \Alice. She's an A\merican girl.

Give each sequence several times. Give, if necessary, the mother-tongue equivalent for *English*, *Indian*, and *American*.<sup>2</sup>

Start with 'She is' /ʃi: iz/, but use 'She's' /ʃi:z/ after five or six examples of 'She is'.

Call upon pupils to go to the pictures and make statements.

Next ask questions and answer them yourself.

"Is this a \girl? \Yes, | it<sup>3</sup> \is. \What's her \name? It's \Susan. "Is she an \English girl | or an A\merican girl? She's an \English girl.

"Is \this a girl, | \too? \Yes, | it \is. \What's \her name? It's \Kamala. "Is \Kamala an English girl? \No, | she \isn't. She's an \Indian girl.

"What's \this girl's name? It's \Alice. "Is Alice a ( \dots )<sup>4</sup> girl | or an A\merican girl? She's an A\merican girl.

<sup>1</sup> Another possibility is to have the appropriate national flag (e.g. the Union Jack, the Stars and Stripes) with the picture.

<sup>2</sup> Or whatever other adjectives of nationality you may prefer to use.

<sup>3</sup> Use *it*, not *she*, because the reference is to the picture on the wall.

<sup>4</sup> Use the adjective for the nationality of your own pupils.

Repeat the questions, and require answers from the class. Then tell one of the pupils to stand by the picture and ask the questions, with answers from his class-mates.

Finally, make a series of statements to revise previously taught vocabulary for parts of the body.

This is Susan. She's an English girl. This is her head (her nose, etc.). These are her arms (her legs, etc.). This is her right arm. This is her left arm, etc.

Call upon pupils to make similar sequences.

§ 30. Make similar statements using pictures of boys. The same adjectives may be used, or new ones may be presented (e.g. *African*, *Chinese*, *Burmese*). Call upon pupils to repeat the sequences, and continue with questions and answers (as for *she*).

Use 'He is' /hi: iz/ at first, but change to 'He's' /hi:z/ after the first half-dozen or so examples.

§ 31. Make similar statements with pictures of men and women. Use family names this time (e.g. from the list at the end of this book), and the titles *Mr.*, *Mrs.*, and *Miss*. Explain the use of these—in the mother tongue—if necessary.

You may again use *English* and *American*. But as this would require the use of the compound *Englishman* (weak form /mən/), it may be better not to do so. It will add variety if, with *man* and *woman*, you introduce *tall/short* and *fat/thin*. Do not change the pattern, however. Say 'He's a tall man', not 'He's tall', because this pattern is reinforcing your previous teaching of the indefinite article.

Use the same procedures.

Look at this picture. This is a man. His name is Mr. Green.

Look at this picture. This is a man, | too. His name is Mr. Hill.

Mr. Green is a tall man. Mr. Hill is a short man, etc.

Pupils may then be called on to make the statements. Questions (asked by the teacher) follow. Finally pupils in turn ask the questions, with their fellow-pupils answering them.

There is no reason why you should not, after examples of 'Mr. Green is . . .', use 'Mr. Green's . . .'. By now your pupils have heard numerous examples of the weak forms of *is* (/z/ and /s/).<sup>1</sup>

**§ 32.** *You* (singular only) is the next pronoun to be presented. As *your* is already known, it will be easier than *I*.

Call several pupils (the tallest and the shortest in the class) to the front.<sup>2</sup> (The imperative 'Come here, please' may be used here, with translation if necessary.) Make statements:

Your name's \Paul. You're a \tall boy. Your name's \John. You're a \short boy. What's \your name? (My name's \Jack.) \You're a short boy, | \too. What's \your name? (It's \Charles.) You're a \tall boy, etc.

Call upon another pupil to come out to the front and make the statements, pointing to Paul, John, Jack, and Charles as he does so.

Repeat the statements using *he*'s, this time pointing to the boys, but addressing the class.

This is \Paul. He's a \tall boy. This is \John. He's a \short boy, etc.

Then ask questions with *he*. (You cannot ask questions with *you* yet, because *I* has not yet been taught.)

\Is Paul a \tall boy | or a \short boy? (He's a \tall boy.) Is \John a tall boy, | \too? (\No, | he \ isn't. He's a \short boy, etc.)

**§ 33.** Now present *I am*. Do not use the strong form /am/ in statements. Use first the form /əm/ and later the form /m/: I'm

<sup>1</sup> You may hear 'Mr. Green's is a tall man'. If you do, give numerous repetitions of '/mɪstə 'grɪ:nzə 'tɔ:l 'mæn/' and require pupils to repeat after you.

<sup>2</sup> Or use pictures or blackboard sketches if you think that short boys will be touchy about being so described.

/aim/. The strong form will be used in questions, and in short answers to questions.

'I am' ('I'm') and 'You are' ('You're') may be presented together. The words *teacher* and *pupil* are useful here. It is better to make such statements as 'I'm a teacher' than 'I'm a man (*or* a woman)', and 'You're a pupil' than 'You're a boy (*or* a girl)'.

Start with 'You are', already known, and then present 'I am'. Walk round the class. Stop at a desk and address the pupil:

- You're a \pupil. You're \my pupil.

Then pointing to yourself, and addressing the class, say:

- I am /ai əm/ a \teacher. I'm /aim/ \your teacher.

Repeat several times, then pass on to other desks and address the pupils in turn.

You're a \pupil. \You're a pupil, | \too. \You're a pupil, etc.

Then repeat the statement with 'I'm'.

If the material in Chapter 4 has been presented, pupils will be familiar with *aren't* (in short answers such as 'No, they aren't'). So 'you aren't . . .' will not be a problem. But 'I'm not' will need numerous repetitions before pupils are called upon to use it. Ask and answer questions yourself, starting with 'are you . . .?' Address pupils one at a time.

\Paul, | - are you a \pupil? \Yes, | you're a \pupil.  
- Are you a \teacher? \No, | you're \not a teacher.  
\David, | are \you a teacher? \No, | you're \not a teacher. You're a \pupil.

- Am \I a pupil? \No, | I'm \not a pupil. I'm a \teacher. Mr. \X<sup>1</sup> is a teacher, | \too. Mr. \Y<sup>1</sup> is a teacher, | \too. Mr. \Z<sup>1</sup> is a teacher, | \too.

Note that in the specimens here 'you're not' is given instead of

<sup>1</sup> Give names of teachers of other subjects.

'you aren't'. This makes it simpler for pupils to link it with 'I'm not'. (*Am* and *not* are contracted to *a'n't* /a:nt/ in the interrogative, but *a'n't* is not used in statements.) Do not use *A'n't I* at present.

Names of other teachers (X, Y, and Z) are given so that the use of the indefinite article ('a teacher') is justified. Without these references (to X, Y, and Z) the definite article would be more natural.

It is now possible to ask questions and require answers. Put the question to pupils for individual, not chorus, answers.

-Am I your \teacher? (\Yes, | you're my \teacher.)  
-Are you my \pupil? (\Yes, | I'm your \pupil.) -Am I a \teacher | or a \pupil? (You're a \teacher.) -Are \you a teacher? (\No, | I'm \not a teacher. I'm a \pupil.)

Vary the questions by requiring *he* in the answers.

-Is David a \teacher? (\No, | he \isn't a teacher.  
He's a \pupil.) -Is Mr. \X a teacher? (\Yes, | he's a \teacher.)

-Is Mr. \Y a teacher? (\Yes, | Mr. \Y is a teacher, | \too.)

Give examples of questions with 'What'. Answer them yourself.

-What am \I? I'm a \teacher. Am I \your teacher?  
\Yes, | I'm \your teacher. -What's \David? He's a \pupil.

-Is he \my pupil? \Yes, | he's \my pupil. -What's Mr. \Z? He's a \teacher, *etc.*

Then ask similar questions to be answered by pupils, and finally require pupils to ask and answer questions.

<sup>1</sup> Sometimes written and printed (in the interrogative form only) as *aren't (I)*.

§ 34. When the material in §§ 28–33 has been well learnt, pupils may be asked to make a series of statements to revise most of the structures presented so far. Here are specimens.

—My name is (↘. . .). I'm a ↘pupil. I'm ↘your pupil. You're my ↘teacher. This is my ↘desk. These are my ↘arms. This is my ↘right arm. This is my ↘left arm, etc.

I am a —Burmese ↘boy. My name is (↘. . .). Your name is (↘. . .). You're my ↘teacher. I'm your ↘pupil. That's (↘. . .). ↘He's a Burmese boy, | ↘too. You're ↘his teacher. He's —your ↘pupil.

If, by this time, pupils are able to read and write, such sequences may be written on the blackboard. If the words to be uttered with a falling tone are underlined, or if the arrows are used, pupils will be helped to read with suitable intonation. They may also be required to write out simple sequences of this sort, either in class or at home. If the mother tongue is not written in the Latin alphabet, this practice will give pupils the opportunity of learning how to transliterate their own names, and the word for their own nationality. Give any help that may be needed, using the accepted system of romanization.

NOTE. The pronouns *we*, *you* (plural), and *they* (plural for *he* and *she*) are dealt with later, after adverbial phrases of place have been presented.

## CHAPTER 7 (§§ 35-38)

### The Definite Article This, These, That, Those (Adj.) Adverbial Phrases of Place Adjectives of Size, Colour, and Length Where?

§ 35. You may start by using the definite article with names of objects of which there is, in the class-room, only one. Or you may prefer to start with *sun*, *moon*, and *sky*, as suggested below.

Point in turn to the walls and windows, and make statements using the indefinite article. Then point to the floor and ceiling, making statements using the definite article. If there is a clock in the class-room, use this word. Other nouns that may be used are introduced in the material that follows. Use the weak form of *the* /ðə/.

If you have not presented 'Yes' or 'No' questions, ignore the specimens that follow. You may prefer to use only questions with 'What' and 'Where', or perhaps no questions at all.

That's a \wall. \That's a wall, | \too. \That's a wall, | \too. \That's a wall, | \too.

That's the \ceiling. That's the \floor.

What's \that? It's the \ceiling. What's \that?  
It's the \floor.

If you use questions, put each question to half a dozen pupils in rapid succession.

What's \that? (It's a \wall.)

What's \that? (It's the \floor.)

What's \that? (It's the \ceiling.)

What's \that? (It's the \clock.)

If in the class-room there are two or more windows, but only one door, repeat the series, using 'a window' and 'the door'.

If in the class-room there are two or more pictures or maps on the walls, and only one blackboard, repeat the series using 'a picture', 'a map', and 'the blackboard'.

Then use *pupil* and *teacher* in a similar way. You have already<sup>1</sup> used '*your teacher*' in the statement 'I'm your teacher', and perhaps '*a teacher*' (in such statements as 'Mr. X is a teacher'). You may, at this point, find it useful to explain (in the mother tongue) this use of the definite article. You say '*the ceiling*' and '*the floor*' because there is, in the class-room, only one ceiling, only one floor. You say 'I'm *the teacher*' because there is only one teacher, yourself, in the class-room.

→Peter, | you're a →pupil. →Harry, | →you're a pupil, | →too. →Donald, | →you're a pupil, | →too. ←Am →I a pupil? →No, | I'm →not. I'm the →teacher. I'm the →teacher.

(Note that you are at the same time revising the use of *I am/am I, I'm not*, etc.)

Again ask questions, and again put each question to five or six pupils in rapid succession.

←What's →that? (It's a →picture, a →map, the →floor, the →blackboard, a →window, etc.)

←Are you a →pupil? (→Yes, | I →am.) ←What's →Peter? (→He's a pupil, | →too.) ←What am →I? (You're the →teacher.)

A wall picture (or simple blackboard sketch) showing the moon and a number of stars may be used.

This is a →star. →This is a star, | →too. →This is a star, | →too. ←These are →stars.

←Is →this a star? →No, | it →isn't. ←What's →this? It's the →moon. This is the →moon.

<sup>1</sup> See § 33.

A picture or blackboard sketch of the sun in the sky may also be used. (There is no need for anything else in the picture except perhaps the horizon, between sea and sky, or a line of hills.)

—What's \this? It's the \sun. —What's \this? It's the \sky.

It is unnecessary to use all these examples if the number of new words (*moon*, *sun*, *sky*) is likely to be a burden on your pupils. If you have no need to hurry on, however, these examples will help to make clear this use of the definite article.

§ 36. The demonstrative pronouns *this*, *these*, *that*, *those* are already known. It is a simple matter to teach and learn them as adjectives. (You may have used *this* already, in 'Look at this picture'. See § 24, footnote 1.)

The new use can be taught together with a few simple adverb phrases of place (with *on* and *near*). Use only nouns that are already known, so that full attention can be given to the prepositions.

Be careful to avoid using the definite article except with nouns that are names of objects of which there is only one in the class-room. Use '*the* blackboard', '*the* table' (if there is only one), but '*my* pocket', '*your* desk', etc.

—Look at \this. It's a \book. This book is —on my \desk.<sup>1</sup>

—Look at \this. \This is a book, | \too. \This book is on my desk, | \too.

—Look at \this. \This is a book, | \too. \This book is on my desk, | \too.

These books are —on my \desk.

Repeat the series using other nouns (e.g. *pen*, *pencil*, *box*, *bag*). Then require a pupil to come to your desk (or the table) and make a similar series of statements. He will use *your* instead of *my* if there is a desk, or *the table* if this is what you have.

<sup>1</sup> Or *the table*, if there is only one in the class-room.

Next give examples of *that* and *those*. Take the opportunity of revising the use of the definite article used with unique objects by bringing in *floor* and *blackboard* (and *door* if there is only one door). Give the equivalent in the mother tongue for *near*.

"Look at this \book. It's on my \desk (*or* on the \table). "Look at \that book. It's on the \floor, | near the \blackboard (*or* near the \door).

"Look at these \pens. They're on my \desk (*or* on the \table). "Look at those \boxes. They're on the \floor, | near the \blackboard.

Repeat each of the series several times. Ask questions for 'Yes' or 'No' and questions with *or*:

"Is this book on the \desk? "Are those -boxes on the \floor? "Are they on your \desk? "Is that -book on the \floor | or on your \desk? "Are those -boxes near the \blackboard | or near your \desk? etc.

The adverbs *here* and *there* can be presented. *Here* must be associated with *this/these* and *there* with *that/those*.

"Look at this \book. It's \here, | on my \desk. "Look at those \bags. They're \there, | on the \floor.

Note that only two prepositions have been used here: *on* and *near*. *In* and *under* can be taught more easily with the Present Progressive Tense: 'I'm putting the book *in* the box (*under* the box, etc.).'

§ 37. For size *large* and *small* are preferable to *big* and *little*. *Large* and *big* are almost synonymous, but *small* and *little* are not. *Little* is often emotive (like *tiny*), so it is better to postpone its presentation until, in the reading-texts, there are examples of *little* preceded by another adjective, as in 'a pretty little garden', 'a charming little house', 'good little girls', and 'naughty little boys'.

For length, *short* and *long* are needed, and for colours *red*, *yellow*, *brown*, *green*, and *blue*.<sup>1</sup> *Black* and *white* may also be taught.

As the number of new words is fairly large, no new structures should be presented. Structures already known will be practised. Coloured chalks can be used for blackboard work.

The new adjectives will be used both attributively (as in 'a red pencil') and predicatively (as in 'This pencil is red').

- Look at this \pencil. It's \red. It's a \red pencil.  
- Look at \this pencil. \This pencil's red, | \too. - Look at \this pencil. Is \this pencil red? \No, | it \isn't. This pencil's \yellow. This is a \yellow pencil.

Repeat the series with three books, two of them with yellow (or red) covers and one with a red (or yellow) cover.  
Then ask questions and answer them yourself.

- Is this pencil \red? \Yes, | it \is. Is \this pencil red, | \too? \Yes, | it \is. Is \this pencil red? \No, | it \isn't. It's \yellow.

- Is this a \red pencil | or a \yellow pencil? - Is this a \red book | or a \yellow book? It's a \yellow book. Is \this book yellow | or \red? It's \red.

Next ask questions for the pupils to answer. Require pupils in turn to come to the front of the class and make the statements you have made. Require pupils to ask questions for other pupils to answer.

Repeat the series using the plural '*These* are yellow pencils' ('*These* pencils are yellow', etc.).

Next make a series of similar statements about lines on the blackboard, drawn in different colours.<sup>2</sup> The word *line* is new, so teach it first. Make statements as you draw the lines.

<sup>1</sup> *Violet* is a word of comparatively low frequency, and may be postponed. *Orange* and *purple* are possible extras, if you need more names of colours.

<sup>2</sup> The lines should not all be straight, or pupils may think that *line* means 'straight line'. Draw a mixture of straight, curved, and crooked lines, some from side to side, others up and down, slanting, etc.

"Look at the blackboard. What's this? It's a line. This is a line, | too. This is a line, | too. These are lines.

(Be careful, as always, not to use any structure not yet known. Do not say here, for example: 'There are three lines on the blackboard.')

This line is blue. This line is white. This is red, etc.

"Look at this blue line. It's long. "Look at this white line. This white line's long, | too. "Look at this red line. Is this red line long? No, | it isn't. It's short.

(Note again the use of '*this* blue line', not '*the* blue line'. You should point to the lines as you speak. The definite article has been used so far only for unique objects, and you may have more than one blue line on the blackboard.)

Repeat this series using the plural ("These lines are . . .").

Repeat the procedures set out above (for pencils and books) so that your pupils talk and ask about the lines on the blackboard.

For *large* and *small* use whatever articles you may have that are convenient, for example, books, boxes, bags.

Use the same procedures. You will probably have a book with a black cover, or a brown bag (e.g. a handbag), so *black* and *brown* can be introduced easily.

This black book is small. This green book is large. Are these -black books large | or small?

In this last series you may mix examples of singular and plural —as an experiment. If the mixing causes confusion, repeat and separate.

§ 38. The procedure set out below presents the use of the definite article with nouns that are names of objects of which only one specimen is seen. You will take care that there is, on your desk, only one green book, only one black book, etc. The

preposition *in* is used ('*in my hand*'), and the interrogative adverb *where*.

This is a \book. \This is a book, | \too. This book is \green. This book is \black.

The \green book<sup>1</sup> | is in my \right hand. The \black book | is in my \left hand.

Hold up the books clearly in turn as you make the statements. Repeat the series several times. You may use different objects for some of the repetitions (e.g. two differently coloured pencils, or one large and one small book).

Next call pupils in turn to the front of the class and require them to make similar series of statements about various pairs. Then ask questions.

"Is the -green book in my \left hand? "Is the \black book in my left hand? "Is the -large book in my \left hand | or in my \right hand? etc.

When such questions are answered promptly and correctly, use *where*. Ask and answer questions yourself. Change the position of whatever is being referred to, and use *now*.

"Where's the -green \book? It's in my \left \hand. Where is it \now? It's in my \right hand. Where is it \now? It's on my \desk. Where is it \now? It's on \Peter's desk. Where is it \now? It's on \John's desk.

Note *where's* /weəz/ when the subject is a noun, and *where is* /weəriz/ when the subject is *it*.

Repeat with other articles, varying the order of the places in which the articles are put. Then ask questions. Require two or three pupils to come to the front of the class and ask questions, to be answered by other pupils.

<sup>1</sup> Note the rising tone here—an attention caller. There is a slight pause after *book*. The definite article is used here because of the adjective *green*. Attention is called to the adjective by the rising tone.

Next repeat the procedures with plural nouns. Place a number of articles on your own desk, and others on the desk of one of the pupils.

These are \books. \Those are books, | \too. Those books are \red. These books are \green.

The \green books are on \my desk. The \red books are on \Peter's desk.

\Where are the \green books? They're \here, | on \my desk. \Where are the \red books? They're \there, | on \Peter's desk.

Call upon pupils to make similar statements and ask similar questions. Supply the pupils who take part with suitable objects (long and short pencils, or pencils of different colours, etc.) before they start.

Encourage pupils to take an increasingly larger share in these activities as they gain confidence. They may now use quite long sequences. You may give them a model.

I'm your \teacher. My name is (\dots). This is a \book. It's \my book. It's \red. This is a \pencil. It's \green. \This is a pencil, | \too. It's \yellow. The \green pencil | is in my \hand. The \yellow pencil | is on my \desk. That's a \book. It's \large. \That's a book, | \too. It's \small. The \large -book is on \Anne's desk. The \small -book is on \Mary's desk. This is \my book. That's \Anne's book. That's \Mary's book. \Where's \my book? It's \here. \Where's \Anne's book? It's \there.

All the words and structures in this long sequence have been practised. This sequence serves for consolidation. If you arrange that the articles to be referred to are in various places (e.g. on the speaker's desk and on the desks of other pupils), pupils should be able to produce similar sequences. You may help by pointing from time to time to the articles about which statements are to be made.

## CHAPTER 8 (§§ 39-45)

### The Alphabet Numbers and Fractions Telling the Time

NOTES. The material in this chapter may be presented at any time that is convenient. Bear in mind, however, that the use of the definite article, as presented in § 38, is required. The material may be spread out over many teaching periods, not more than fifteen minutes at a time. Questions are included in the specimens, but should be used only if the question forms (as set out in §§ 15-21) have been presented.

§ 39. Perhaps the language of your pupils is not written with the Latin alphabet. In this case your pupils will have to learn to recognize the letters and to write them. They must learn the names of the letters.

If they are already familiar with the Latin alphabet, they will still have to learn how to pronounce the English names of the twenty-six letters.

For pupils to whom the Latin alphabet is something quite new, cards with single letters, or groups of letters, will be useful. Now that your pupils have learnt the structures 'This is a . . .', 'These are . . .', and the use of the definite article, you may devote ten to fifteen minutes of each period to teaching the letters and their names. If cards are not available, the blackboard can be used.

Start with a number of letters (not forming words). Use small letters first. Space the letters widely. Letters that do not occur in the words your pupils know need not be taught.

'Look at these. These are letters. They're letters.  
'This is a letter. 'This is a letter. 'This is a letter.'

This is the letter  $\backslash(o)$ . This is the letter  $\backslash(e)$ . This is the letter  $\backslash(m)$ , etc.<sup>1</sup>

The number of letters to be presented together will depend, of course, upon whether the alphabet is something quite new, or whether only new ways of naming the letters are to be taught.

Ask and answer questions:

"Is this the letter  $\backslash(o)$ ?  $\backslash$ Yes, | it  $\backslash$  is. "What's  $\backslash$ this?  
It's the letter  $\backslash(m)$ . "What's  $\backslash$ this? It's the letter  $\backslash(e)$ .  
Is this the letter  $\backslash(b)$  | or the letter  $\backslash(d)$ ? etc.

Require pupils to answer questions that you ask, and then require pupils to come to the front and ask questions to be answered by other pupils. Chorus work may follow. Point to a letter on the blackboard and require the class to say, in chorus, its name.

Capital letters may then be presented. Use a mixture of small and capital letters.

"What are  $\backslash$ these? They're  $\backslash$ letters. "Look at  $\backslash$ this.  
This is a  $\backslash$ small letter. "Look at  $\backslash$ this.  $\backslash$ This is a small  
letter, |  $\backslash$ too. "Is  $\backslash$ this a small letter?  $\backslash$ No, | it  $\backslash$ isn't.  
It's a  $\backslash$ capital letter.  $\backslash$ This is a capital letter, |  $\backslash$ too.

This is the letter  $\backslash(m)$ . It's a  $\backslash$ small ( $m$ ).  $\backslash$ This is the  
letter ( $m$ ), |  $\backslash$ too. This is a  $\backslash$ capital ( $m$ ). "What's  $\backslash$ this?  
It's a "small  $\backslash(b)$ . "What's  $\backslash$ this? It's a "capital  $\backslash(e)$ ,  
etc.

Again require pupils to answer questions that you ask, and to come to the front of the class and ask questions to be answered by other pupils.

It is useful to have cards with a small letter on one side and the capital on the other. This can be shown, and then turned round. If such cards are not available, pairs of letters, small and capital, may be written on the blackboard.

<sup>1</sup> Note that you are presenting a new structure here: 'the letter *o*', and, later, 'the word *pen*'.

What's *this*? It's a *small* *(n)*. What's *this*? It's a *capital* *(n)*. Is this a *small* *(l)* or a *capital* *(l)*? etc.

When the names of the letters are all known, you may continue with words. Use words that are known, and also such proper nouns as *English*, *London*, *America*, and boys' and girls' names.

Start with a number of words written on the blackboard—not making a sentence. They may be written in columns. For example:

box	my	pen	small
book	your	pencil	large
this	his	bag	capital
that	her	letter	a
an	the	girl	teacher
desk	London	English	England
Tom	Mary	Paul	Helen

Point to the whole group of words and say:

These are *words*. They're *English words*.

Then point to separate words. Or use cards on which one word only is written.

This is a word. This is a word, | too. This is a word. This is the word *box*. This is the word *pen*. This is the word *bag*, etc.

Your primary aim here is to teach *word*, not to teach reading. But if you use words of which the spelling is phonetic (such as *bag*, *pen*, *left*, *desk*), pupils will be able to answer the question: 'What's this word?'

If the language of your pupils is not written with the Latin alphabet, you may, at this stage, find it useful to spend five minutes occasionally in showing your pupils how to write, with the Latin alphabet, certain proper names. You may, for example, write

place names, family names, and given names. Pupils will find it interesting to see their own names, the name of their school, names of towns, and names of persons well known to them (national leaders, writers, etc.) in the Latin alphabet.

§ 40. The numbers 1 to 12, with 20 and 25 are needed for telling the time. So are the words *quarter* and *half*. It would be monotonous to devote more than ten minutes at a time to teaching and learning the numbers. So give about ten minutes in each teaching period to this during the next week or so. Use the procedures that were suggested in § 39 for the alphabet. Write a group of numbers on the blackboard.<sup>1</sup> Make statements, ask and answer questions.

"Look at \these. "What \are they? Are they \letters?  
\No, they're \not. These are \numbers. \This is a number. \This is a number.<sup>2</sup> \This is a number.  
This is \one. This is \two, etc.

"Is this \one? \Yes, it \is. "What's \this? It's \five.  
Is this \three | or \four? etc.

Require pupils to come to the blackboard and make statements about the numbers, and ask questions to be answered by other pupils.

When the numbers 1 to 12 are known, you may ask the class to count from 1 to 12 in chorus.<sup>3</sup> This is useful for teaching rhythm. By giving a steady beat (e.g. tapping on your desk with a ruler), you can get pupils to utter each number, irrespective of the number of syllables, in the same period of time (say, half a second). Saying the numbers while patting a bouncing ball is another effective procedure. *Eleven*, with three syllables, should occupy no more time than *one*, *two*, *three*, etc.

<sup>1</sup> The numbers should be well spaced out so that when you point to them one at a time, there is no confusion.

<sup>2</sup> It is probably better not to add *too* here. *Too* and *two* may be confusing.

<sup>3</sup> The command may be given in the mother tongue.

*Half* and *quarter* can be presented by writing on the blackboard:

$$5 = \frac{1}{2} \times 10 \quad 10 = \frac{1}{2} \times 20 \quad 3 = \frac{1}{2} \times 6 \quad 4 = \frac{1}{2} \times 8$$

making the statements:

-Five is -half of \ten.

-Ten is -half of \twenty, etc.

*Of* is new here. Use the weak form /əv/.

Teach *quarter* in the same way.

$$2 = \frac{1}{4} \times 8 \quad 3 = \frac{1}{4} \times 12 \quad 5 = \frac{1}{4} \times 20$$

-Two is a -quarter of \eight, etc.

Ask questions:

-What's -half of \ten?

-What's a -quarter of \eight? etc.

If the numbers are not needed for teaching pupils how to tell the time, their presentation may be postponed until after *there is* or *have* is taught. It will then be possible to present the numbers in such statements as, 'There are three books on the desk', or 'I have five pencils in my hand'.

The numbers 13 to 19 may be written on the blackboard and taught now. Put the stress on the second syllable: *fif'teen*. Do not ask pupils to count from 13 to 19. Counting would require the stress on the first syllable: *'thirteen*, *'fourteen*, *'fifteen*, etc., and this might cause confusion with *'thirty*, *'forty*, *'fifty*, etc.

Further practice in the use of the numbers will be needed. As the structure 'There is (are)' has not yet been presented, practice must not be given by pointing to collections of objects and asking questions such as 'How many books are there on the table?'

Simple problems in addition and subtraction may be used. These require the words *and* and *from*.

Write the additions and subtractions on the blackboard, using only the numbers so far learnt.

$$2+3=5$$

$$4+3=7$$

$$8+9=17$$

$$6-2=4$$

$$13-7=6$$

$$15-6=9$$

Make the statements:

Two and three are  $\backslash$ five. Four and three are  $\backslash$ seven.  
Eight and nine are seven  $\backslash$ teen. Two from six is  $\backslash$ four.  
Seven from thirteen is  $\backslash$ six. Six from fifteen is  $\backslash$ nine.

Write other additions and subtractions on the blackboard and require pupils to make the statements.<sup>1</sup>

§ 41. It is now possible to teach pupils to tell the time in English. If you do so at this stage, however, you should avoid the use of the words *minute* and *hour*. The new words *time*, *o'clock*, *past*, and *to* will be needed. If you start by making statements about a clock you will also need the words *its* and *at*.<sup>2</sup> When referring to the hands of the clock, you may use either *long/short* or *large/small*. (See § 37 for reasons why *large/small* are to be preferred to *big/little*.)

The use of *at* for position needs demonstration. (Contrast *near*, § 36.) It may help if you tell your pupils that *at* refers to a position visualized as a point. As the only verbs so far presented are *am*, *is*, and *are*, restrict your statements. Say 'I'm at the door (window, etc.)', not 'I'm standing at the door (window, etc.)'.

Use a model clock, either a toy or a cardboard model. It should be large enough for the figures and hands to be seen clearly from all parts of the class-room. If a model clock is not available, black-board sketches can, of course, be used.

Start by presenting *at* and *its* without reference to the clock and then make statements using these words with reference to the clock.

'What's  $\backslash$ this? It's my  $\backslash$ desk. I'm  $\backslash$ at my  $\backslash$ desk.  
 $\backslash$ Where am I  $\backslash$ now? I'm at the  $\backslash$ door.  $\backslash$ Where am I  $\backslash$ now?  
 $\backslash$ I'm at the  $\backslash$ blackboard.  $\backslash$ Where am I  $\backslash$ now?  
I'm at my  $\backslash$ desk again.'

Next present *its*, after revising *my* and the nouns *face* and *hands*.

<sup>1</sup> Call attention, if necessary, to the use of *are* in 'four and three *are* seven' etc. and of *is* in 'two from six *is* four' etc.

<sup>2</sup> You have used *at* for direction (in 'Look at . . .'), but you will now use it for position.

Use either wall pictures or blackboard sketches of a cat, a dog, and a horse.

"What's *this*? It's my *face*. What are *these*? They're my *hands*.

"Peter, I come *here*, please. What are *these*? These are your *hands*. What are *these*? These are *my hands*.

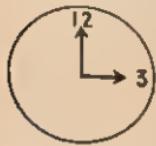
"Look at this *picture*. This is a *dog*. This is its *face*. This is its *tail*. These are its *legs*.

"Look at *this picture*. This is a *horse*. What's *this*? This is its *tail, etc., etc.*

If there is time this material may be used for question and answer drills. The next step needs the model clock (or blackboard sketch).

"Look at *this*. What *is it*? It's a *clock*. This is its *face*. These are its *hands*. This hand is *long* and this hand is *short*.

"Look at *these*. What *are they*? They're *numbers*. This is *one*. This is *two, etc.*



"Where's the *long hand*? It's at *twelve*. Where's the *short hand*? It's at *three*. The time is *three o'clock*.

Repeat this series several times for the new words *time* and *o'clock*. Then repeat with other positions for the short hand (e.g. *two o'clock, six o'clock, ten o'clock*).

Questions may now be put to the class.

"Where's the *long hand*? (It's at *twelve*.) Where's the *short hand*? (It's at *six*.) What's the *time*? (It's *six o'clock*.)

<sup>1</sup> And was used in § 40 ('Two and two are four'). Here it is used to join two statements.

Note that the question here is: 'What's the time?' So far *what* has been used only as an interrogative pronoun. So 'What's the time?' is to be preferred now. 'What time is it?' may be taught later.

§ 42. Next present the preposition *between*, needed for 'half past'. If time allows, this word may be presented independently of telling the time, for example, by placing a red book between two brown books and making the statement:

The ↗red book | is be-tween the ↘brown books.

Other examples will easily be found. But if time is short there is no need for this procedure.

Place the long hand at six and the short hand between nine and ten. Then ask questions, and answer them yourself.

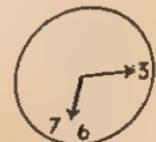
Where's the -long hand ↗now? It's at ↘six. Where's the ↘short hand? Is it at ↗nine? ↘No, | it ↘isn't. Is it at ↗ten? ↘No, | it ↘isn't. Where ↘is it? It's be-tween nine and ten. What's the ↘time? It's half-past ↘nine.



Repeat the series with other positions for the short hand, so that *between* and *half past* are heard often enough. Questions may then be put to the class. For more rapid drills you may write on the blackboard in figures all the half hours (from 1.30 to 12.30), point to them, and ask the question 'What's the time?'

§ 43. Continue with 'a quarter past' and then present 'a quarter to'. Place the long hand at three and the short hand between six and seven. Ask questions and answer them yourself.

Where's the -long hand ↗now? It's at ↘three. Where's the ↘short hand? It's be-tween -six and ↘seven. What's the ↘time? It's a quarter-past ↘six.



Note that we usually say 'half past', but 'a quarter past'. Unless pupils ask about this point, do not discuss it.

Repeat the series with other positions for the short hand, then put questions to the class (using the model clock). If time allows, write in figures on the blackboard the times from 1.15 to 12.15, point to them, and ask the question, 'What's the time?'

Next put the long hand at nine and the short hand between nine and ten. Ask and answer questions as before.



Where's the long hand now? It's at nine. Where's the short hand? It's between nine and ten. What's the time? It's a quarter to ten.

Repeat the series with other positions for the short hand, and use the blackboard, as before, for times between 12.45 and 11.45.

**§ 44.** Oral drills for the use of the prepositions *at*, *between* and *on* may be given now. (Five minutes in one teaching period should be the maximum.)

Use the model clock or blackboard sketches, and ask questions.

(12.30) Where's the long hand? (It's at six.) Where's the short hand? (It's between twelve and one.)

(3.45) Where's the long hand now? (It's at nine.) Where's the short hand? (It's between three and four.)

(12.00) Where's the short hand now? (It's at twelve.) Where's the long hand? (It's at twelve or on the short hand.)<sup>1</sup>

(6.30) Where's the long hand now? (It's at six.) Where's the short hand? (It's between six and seven.)

<sup>1</sup> i.e. if, on your model clock, the long hand covers the short hand at twelve o'clock. If the short hand covers the long hand, change the questions to suit.

(6.45) Where's the long hand now? (It's at nine.)  
Where's the short hand? (It's between six and seven.)

§ 45. Expressions of time in which *five* (*ten*, *twenty*, and *twenty-five*) *to* (*past*) occur may be taught later. Use the procedures set out in § 43 for 'a quarter to' and 'a quarter past'. You may give the word *minutes* if you wish, but as it is more usual to say 'ten past two' than to say 'ten minutes past two', there is no need for *minutes* at present.

When pupils are familiar with the material, keep it well revised. This can be done by occasionally asking pupils the question 'What's the time?' Later on, ability to tell the time in English will be useful with the verb tenses.

## CHAPTER 9 (§§ 46-47)

### We, You (pl.), They

NOTE. *We* is new. *They* has been presented as the plural of *it* but not as the plural of *he* and *she*. *You* has been used only as a singular. The question forms in this chapter are optional.

§ 46. You have already used the imperative 'Come here' (§ 32). Use it again now. Revise the adverbial phrases of place presented earlier (§ 36).

Stand near the door (or the blackboard, or your desk) and say:

↓Peter, | ^come ↓here, please. ↓John, | ^come ↓here, please. ^Where am ↓I? I'm near the ↓door. ^Where are ↓you, Peter?<sup>1</sup> ↓You're near the door, | ↓too. ^Where are ↓you, John? ↓You're near the door, | ↓too.

Next, standing between the two boys, and with your hands on their shoulders, say to them:

We are ^near the ↓door. We're ↓here, | near the ↓door.

Repeat the last two statements several times. Use /wi:/ a:/ once or twice, but then use /wɪə/.

Ask questions and answer them yourself:

^Are we near the ↓blackboard? ↓No, | we ↓aren't. (or ↓No, | we're ↓not.)<sup>2</sup> ^Are we near the ↓door? ↓Yes, | we ↓are. ^Are we near ↓Martin?<sup>3</sup> ↓No, | we're ↓not. ^Where ↓are we? We're near the ↓door.

<sup>1</sup> Falling tone on *you*, and *Peter* on a low monotone after the slight pause.

<sup>2</sup> See § 33.

<sup>3</sup> Name a pupil who is a long way from the door.

Next ask these questions again and require the two boys who are with you to answer them. If answers are prompt and correct, call another pupil out to take your place, and require him to make the statements and ask the questions with which you began your demonstration, while you stand at a distance and listen. If there is hesitation or error, repeat the demonstration yourself. Require other groups of pupils to give the demonstration. Remember that as soon as new material has been presented and well learnt, your pupils should have more and more speaking time and you yourself less speaking time.

§ 47. For *you* (plural), call out two groups of pupils (three or four in each group), one to the blackboard and the other to the door.

Arthur, | -come \here, please. John, | -come \here, please. Martin, | -come \here, please. Where \are we, John? (We're near the \blackboard.)

Go from the blackboard to the door and call three more pupils to you and repeat the question:

Where \are we, David? (We're near the \door.)

Then, with your hands on the shoulders of the two pupils who are with you, near the door, say:

Yes, | we're \here, | near the \door.

Then, pointing to the pupils near the blackboard, say:

You're \not near the door; | you're near the \blackboard.

Repeat several times and then require pupils in the two groups to make the statements:

We're near the \door (the \blackboard).

You may then leave your own group and stand in the middle of the room. Make statements and ask questions using *those* and *they*.

"Look at \those boys. "Where \are they?<sup>1</sup> They're near the \door. "Look at \those boys. "Where are \they?<sup>2</sup> They're near the \blackboard.

Then pointing to the groups, put questions to pupils who are at their desks.

"Where are \those boys?

End this demonstration by using *you* with reference to the whole class.

I'm the \teacher. You're \pupils. "What am \I? I'm the \teacher. "What are \you? You're \pupils.

Next require answers in chorus from the class:

"Am I the \teacher? (\Yes, | you \are.)

"Are you \pupils? (\Yes, | we \are.)

"What am \I? (You're the \teacher.)

"What are \you? (We're \pupils.)

If, in the language of your pupils, the equivalent for *they* is the same for masculine and feminine gender, there will be no need to demonstrate the use of *they* for girls and women. If there are two equivalents, use wall pictures to demonstrate that *they* is used in English irrespective of gender. Simple statements will suffice.

These are \women. They're \tall women.

These are \girls. They're \English girls, etc.

<sup>1</sup> /wɛər \ə: ðei?/

<sup>2</sup> /wɛərə \ðei/

## CHAPTER 10 (§§ 48–51)

### The Present Progressive Tense (1)

#### Two Patterns

(1)  $S \times v \times V \times D.O.$

(2)  $S \times v \times V (\times \text{Adverbial Phrase})^1$

§ 48. There are good reasons for presenting the Present Progressive Tense ('I am writing') before the Simple Present Tense ('I write').

Your pupils are already familiar with the finite verbs *am*, *is*, and *are*. They are familiar with the use of *not* after these verbs for the formation of the negative, and with inversion of the finite verb and subject for the interrogative. It will not be difficult, therefore, for them to recognize and use the negative and interrogative forms of the new tense. They are not required to learn the complicated mechanisms with *do/does* and the infinitive, which make the Simple Present Tense a problem.

An even stronger reason is that the Present Progressive Tense can be presented through activities, so that the tense is associated directly with its use. We do not, when we describe an activity in progress, normally use the Simple Present Tense.<sup>2</sup> The two simple tenses are, of course, essential for narrative, but until pupils reach the stage of being able to read a story, or a piece of descriptive writing, the Present Progressive Tense is more useful.

There are, however, the Non-Conclusive Verbs, verbs such as *know*, *understand*, *want* and *like*, not normally used in the Progressive Tenses.<sup>3</sup> Some of these are so common and useful that you may feel the need for them before the Simple Present Tense has been presented. If so, if for example you wish to say, 'You know the word *chair*', do not hesitate. But avoid the interrogative

<sup>1</sup> These are VP 1, 21, and 23 in *A Guide to Patterns and Usage in English*.

<sup>2</sup> See *ibid.*, § 42 (pp. 87–88).

<sup>3</sup> See *ibid.*, §§ 58–60 (pp. 116–19).

and negative forms, and give the equivalent of your statement in the mother tongue of your pupils.

The choice of verbs to be used for introducing the new tense requires care. Your pupils have so far used only the Present Tense of *be*, with a complement. When other verbs are presented the question of verb patterns has to be considered. If we start with such verbs as *give* and *show*, we have to decide whether to teach both the main patterns together or only one of them, and, if only one of them, which. It will probably confuse pupils to teach both patterns in one step. If we teach first the pattern:  $S \times v \times V \times D.O. \times to \times (Pro)noun$ , there is the likelihood of using sentences that are not quite natural, as 'I'm giving the book to him'. Unless the situation requires *him* to be made prominent by means of a falling tone, this sentence is not natural. 'I'm giving him the book' is what we should expect. If we teach first the pattern:  $S \times v \times V \times I.O. \times D.O.$ , we must, if we want our sentences to be natural, use short words (personal pronouns, for example) for the I.O. and longer words or phrases for the D.O., as in 'I'm giving him the red book'. Whichever pattern we decide to present, a knowledge of the object form of the personal pronouns is needed. If these forms have not yet been taught, it seems unwise to present them in the same step as the new tense. (See Chapter 11.)

The two simplest verb patterns to use in the presentation of the new tense are:  $S \times v \times V$ , as in 'I'm walking', and  $S \times v \times V \times D.O.$ , as in 'I'm opening the door'. The pattern  $S \times v \times V$  can be taught easily, and it is a simple matter to continue with the addition of an adverb or adverb phrase, as in 'I'm walking to the window'. At this stage it is simple to present the object forms of the personal pronouns, as in 'John is walking to me (you, us, him, her, them)'. The verbs *look* and *point* are also useful for presenting the object forms of the personal pronouns.

Another useful pattern is:  $S \times v \times V \times D.O. \times$  Adverb or Adverb Phrase, as in 'I'm putting the book on the table', or 'I'm putting my hat on'.

Procedures for presenting the Present Progressive Tense in these patterns are set out below. Only one pattern should be presented at a time. Question forms are again optional.

§ 49. Suitable verbs are *touch*, *lift*, *open/close*, *push/pull*, *write*, and *clean*. *Doing* is needed for questions. As far as possible use, as the objects of these verbs, only words with which pupils are already familiar. With *open/close* the words *door*, *window*, *book*, *box*, and *bag* (for example, a woman's handbag) are obvious choices. (But not *mouth*, because you cannot make statements while opening and closing your mouth.) For *push/pull*, use *desk* or *table*. If you are in a country where the climate allows you to teach outdoors, *push/pull* can be taught by using a handcart or barrow. Activities that small children enjoy always help to make a lesson attractive. For the present use nouns, not pronouns, as the objects of the verbs.

It is essential that statements should be made, and questions asked and answered, while the activity is actually *in progress*. (The new tense is the Present *Progressive Tense*.) Any activity that continues (another name for the tense is the Present *Continuous Tense*) for only a few moments, such as standing up or sitting down, or that has to be performed with interruptions to your speaking, as in 'I'm drinking' (*sip*) 'this' (*sip*) 'water' (*sip*), is unsatisfactory. Eating and drinking activities are more easily shown from illustrations than from actual demonstrations.<sup>1</sup> *Sitting* and *standing* (the states), and *sitting down* and *standing up* (the actions), are better postponed.

It is convenient to use the imperative forms of the new verbs. You have already used *look at* and *come here*, with *please*. So when you say 'Touch the wall' or 'Open the door', you will probably be understood. Do not hesitate to give the mother-tongue equivalents of your commands or requests if there is any failure to understand.

*Touch* is an easy verb with which to start.

'What's \this? It's the \blackboard.' 'What's \this? It's my \desk. I'm \touching my desk. I'm \touching

<sup>1</sup> The fact that only a second or two is needed for giving an article to someone is another reason (see § 48) for not using the verb *give* for teaching the Present Progressive Tense. (See § 105 for a way of teaching *give* in this tense.)

the blackboard. Now I'm touching this \wall (this \door, this \window, etc.).

\Peter, | -touch your \desk. \David, | -touch your \head (your \left \ear, your \right \ear, etc.).

After numerous statements, when the pattern S×v×V×D.O. is established, use questions and answers, first answering the questions yourself. Use questions with *what* and questions with *or*. Postpone questions with *doing*.

-What am I \touching? I'm touching the \door.  
-What am I touching \now? I'm touching the \wall.  
-Am I -touching the \blackboard | or am I touching my \desk? I'm touching my \desk. -Am I -touching my \left \ear | or my \right \ear? I'm touching my \left \ear, etc.

\Mary, | -touch your \desk. -Are you -touching \your desk | or \Anne's desk? You're touching \your desk.

(The reason why the teacher answers this question himself is that pupils need to hear the form 'You're —ing' before being called upon to use it.)

Next ask questions for pupils to answer. Then require pupils in turn to perform actions and to ask questions for other pupils to answer. This last stage, during which pupils may make requests, ask questions, and answer them, while the teacher looks on and listens, is the most important stage. If there is hesitation, or if there are errors, stop the procedure and give further demonstrations.

Continue with *open* and *close*.

Where \am I?<sup>1</sup> (You're near the \door.) -Am I \touching the door? (\Yes, | you \are.) \Look, | I'm \opening the door.<sup>2</sup> Now I'm \closing the door.<sup>2</sup>

<sup>1</sup> The first two questions revise previous work. Opportunities for revision should always be taken.

<sup>2</sup> Actions in slow motion, and to accompany, not precede or follow, the words.

Repeat with *window*, *book*, *bag*, or *box*. Then ask questions with *or*. As questions with *or* are long, use them with activities that can be performed in slow motion (e.g. opening and closing doors and windows), not with activities that require only a second or two (e.g. opening and closing a book or a handbag).

~Am I ↗opening the door | or ↘closing the door? I'm ↗opening the door, etc.

Next require pupils to perform the actions.<sup>1</sup> Ask questions and answer them yourself, so that pupils hear the forms with *you* and *he*.

John, | ~come ↘here. ~Touch the ↘door. ~What are you ↘touching? You're touching the ↘door. ~What's John ↘touching? He's touching the ↘door. ~Is John touching the ↗door | or the ↘window? He's touching the ↘door. ↘John, | ↗open the door. ~What are you ↘opening? You're opening the ↘door.

Repeat with other pupils and with other objects. Then give the commands yourself and require the pupils to answer your questions. Then require pupils to carry out the procedure themselves. Call upon a pupil to make the statements and ask questions, with other pupils answering them.

§ 50. The next step is to present the question 'What am I doing?'

Perform various actions and, as you do so, ask and answer the questions:

~What am I ↘doing? I'm ↗opening the ↘window.  
~What am I doing ↘now? I'm ↘closing the window, etc.

Then put the questions to the class. Require pupils to perform various actions and ask the question 'What am I doing?' From

<sup>1</sup> Tell pupils, in the mother tongue, to perform the actions very slowly and to continue until you give a signal of some kind.

time to time either you, or a pupil you call upon, should ask the question, 'What's David doing?' (or 'What's he doing?')

The verbs *push* and *pull* may be used in similar sequences.

This is a \desk. ~What am I \doing? I'm ~pushing the \desk. \Tom, | ~come \here. Push -this \desk. ~What's Tom \doing? He's ~pushing the \desk.

~What am I -doing \now? I'm \pulling the desk. \Paul, | ~come \here. Pull the \desk. ~What are you \doing? etc.

Use in turn all the procedures set out above for *open/close*, until at the end the activities and the oral work are being done entirely by the class.

The verb *write* is included among the suitable verbs because it enables the spelling of the new verbs to be taught. By this time you are probably teaching spelling forms.

~What am I -doing \now? I'm \writing. I'm writing my \name. Now I'm writing a \word. It's the word \pushing. Now I'm writing the word \pulling, etc.

~What's \this word? It's the word \opening. ~What's \this word? It's the word \touching, etc.

~What am I -doing \now? ~Am I \writing? \No, I'm \not. I'm ~cleaning the \blackboard.

Unless you are in a country where the Latin alphabet is not used, and has not yet been taught, you may ask pupils to write words (e.g. their names) and ask questions:

~What's \Peter doing? He's writing his \name.  
~What are \you doing, Mary? (I'm writing my \name.)  
\John, | ~clean the \blackboard, please. ~What's John \doing? He's ~cleaning the \blackboard, etc.

§ 51. With a large class, demonstrations of walking, running, jumping, and other physical activities, by both teacher and pupils, may be inconvenient. If, however, you are able to give the lesson out-of-doors, such activities are very suitable, especially with young children.

Indoors, or with older children, wall pictures are probably better. Pictures of a boy swimming, of children running, of a man writing, of a woman singing, or of other activities, are not difficult to obtain or prepare.

Revise the pattern set out in §§ 49–50 with *touch*, *open*, and *close*. Then present the new pattern with *walking*, and the prepositions *to* and *from*. Walk slowly and speak as you walk. Afterwards use the verbs *go* and *come*.

“What am I *\*doing? I’m *\*walking. I’m *\*walking to the *\*door. What am I *-*doing *\*now? I’m *\*touching the door. I’m *\*opening it. I’m *\*closing it. What am I *-*doing *\*now? I’m *\*walking to the *\*blackboard (*or* my *\*desk). I’m walking *\*from the *-*door to the *\*blackboard (*or* to my *\*desk), *etc.*<sup>1</sup>

Give further demonstrations. Then ask questions and answer them yourself, always while you are performing the activity.

“Am I *-*walking to the *\*door? *\*Yes, | I *\*am. Am I *-*walking to the *\*blackboard? *\*No, | I’m *\*not. What am I *-*doing *\*now? I’m *\*taking the *\*door. Am I *-*walking to the *\*blackboard | *or* to my *\*desk? I’m walking to the *\*blackboard, *etc.*

After numerous repetitions, ask questions to be answered by pupils.

You may then, if class-room conditions permit, require pupils to perform the activities and ask questions again. If you can take the

<sup>1</sup> The reason for the high-level tone on *from* here is to make the word prominent on its first occurrence.

class out-of-doors, you can include running, jumping, and hopping (for young children).

The procedures with wall pictures do not need to be set out in detail. You will point to the pictures in turn and make statements and ask questions.

"Look at this \picture. This is a \boy. He's \swimming. "Look at \this picture. These boys and girls are \running." What's this \man doing? He's \writing. What's this \woman doing? She's \walking, etc."

When the new words are known, questions for 'Yes' or 'No', questions with *or*, and questions with 'What . . . doing' may be put to the class, either for chorus answers or individual answers.

The presentation of *go* and *come* requires care. You have been using the order 'Come here, please', so 'Come to my desk' should be understood at once. Suggestions follow.

\John,<sup>2</sup> | "come to my \desk. John is \coming to my \desk.<sup>3</sup> "Go to that \door. John is going \from my desk to that \door. "Come to my \desk again. John is \coming from the door to my \desk.

Give numerous examples with different pupils. Give examples with 'I'm going'. Take care to avoid, at this stage, the personal pronouns *me*, *him*, *her* (presented in the next chapter).

<sup>1</sup> You can use this picture for the new word *children* unless you wish to postpone the irregular plural form.

<sup>2</sup> Choose a pupil whose seat is at the back of the room so that there is time for the statements and questions.

<sup>3</sup> The use of *come* is correct only if the teacher is at his desk. If the teacher is away from his desk, *go* is needed.

## CHAPTER 11 (§§ 52-53)

### The Personal Pronouns (Object Forms) (Me, him, her, you, it, them, us)

§ 52. These forms occur as the object (direct or indirect) of a verb, and after prepositions. Now that pupils have learnt to use a number of simple verb patterns, the new forms can be presented. It is useful to teach these forms before verbs such as *give*, *show*, and *lend* are presented. It is better to teach them with simple patterns than with the more difficult patterns used with *give*, *show*, etc. (as in 'I'm showing her a picture').

It is inadvisable to present all the new forms in one teaching period. Teach the forms *me*, *him*, and *her* in one period and *us*, *you*, and *them* in a later period.

Question forms are again optional.

The verbs *take* and *look at* are suitable.

It is always advisable to start with material with which your pupils are familiar. If, for the first two or three minutes, they hear statements and are asked questions that include nothing new, they gain confidence. They feel confident of their ability to follow and understand, and to speak themselves. In the specimen of introductory talk that follows, there are several occurrences of 'Look at . . .'. This leads up to 'Look at *me*'.

"Look at the \blackboard. "What am I \doing? I'm \writing. I'm writing a \word. \Look, | it's the word \blackboard. "Is this word \long | or \short?

"What am I doing \now? \Look, | I'm \cleaning the \blackboard. "What am I doing \now? \Look at me. I'm \walking to the \door. "What am I doing \now? \Look at me. I'm \touching the \door. "Look at me \now. I'm touching the \wall. "Look at me \now. I'm \walking to my \desk.

You may now require pupils to perform similar activities in turn and talk about them, each pupil saying 'Look at me' as he is about to begin. Or you may go on at once to present *him* and *her*.

Wall pictures are again useful here. Those suggested in § 51 (a boy swimming, a man writing, etc.) can be used again.

'Look at this \picture. 'What's this boy \doing? '\Look at him. He's \swimming. 'What's this \man doing? '\Look at him. He's \writing. 'What's this \woman doing? '\Look at her. She's \walking. 'Look at these -boys and \girls (*or* these \children). 'What are \they doing? '\Look at them. They're \running.

Repeat several times. Then require pupils, one at a time, to go and point to the picture and repeat your statements and questions.

§ 53. As the pronoun *you* is unchanged in form after a preposition or as the object of a verb, it needs less attention than *me*, *him*, *her*, and *them*. It can be used easily enough, however, after *look at*.

'Look at \me. 'What are you \doing? You're looking at \me. What am \I doing? I'm looking at \you.

The pronoun *it* may be introduced with *look at*, *touch*, and other verbs already known.

The pronoun *us* may be postponed.<sup>1</sup> If, however, you wish to present it with the others, you can do so by calling one or more pupils to stand with you in front of the class. You can say:

'We're looking at \you,<sup>2</sup> and 'you're looking at \us.<sup>3</sup>

<sup>1</sup> It is used in the examples given in § 100.

<sup>2</sup> Pointing to the class.

<sup>3</sup> Indicating the pupils at your side.

## CHAPTER 12 (§§ 54-56)

### The Present Progressive Tense (2)

The Pattern: S × v × V × D.O. × Adverb  
Phrase or A.P.<sup>1</sup>

§ 54. The pattern in which an adverb phrase is used should precede the pattern in which a short adverb (or adverbial particle)<sup>2</sup> is used. In the sentence 'I'm putting the book on the table', the word order is invariable. If, for 'on the table', we substitute the adverb 'down', the order is not invariable. We may say either 'I'm putting the book down' or 'I'm putting down the book'. This alternative position for the object is possible when the object is a noun, but not when it is a personal pronoun. For this reason it is better to start with adverb phrases and to postpone the pattern with adverbial particles.

*Put* and *take* are suitable verbs for presenting this pattern. A wide variety of adverb phrases may be used, made up of prepositions and nouns: *on the table* (*desk, chair, etc.*), *from the chair* (*desk, etc.*), *in (out of) this box* (*my pocket, etc.*).

'Look at \this. It's a \pen. It's \my pen. I'm \putting it on the \desk. What's \this? It's a \pencil. I'm putting the \pencil on the desk, | \too. What's \this? It's a \book. I'm putting the \book on the desk, | \too.'

I'm \taking the \pen from \my desk, | and I'm \putting it on \Paul's desk. Where's the \pen \now?<sup>3</sup> I'm taking the \pencil from my desk. I'm putting it on \David's desk. Where's the \pencil \now?

<sup>1</sup> This is VP 10 in *A Guide to Patterns and Usage in English*. See Tables Nos. 20-22 (pp. 37-39).

<sup>2</sup> For adverbial particles see *ibid.*, § 106 (pp. 192-3).

<sup>3</sup> One of the pupils should answer.

Repeat with other objects. Then require pupils in turn to perform similar activities and to say what they are doing. They should also ask questions with *where* ('Where's the pen now?') and *or* ('Is the pen on my desk or on John's desk?'), these questions to be answered by other pupils.

§ 55. When the series with *take from* and *put on* has been practised thoroughly, illustrate *put in* and *take out of*. For variety, use, instead of pens and pencils, articles such as balls<sup>1</sup> and bottles.<sup>2</sup>

What are these? They're balls. This ball's red. This ball's yellow. This ball's green. Look. I'm putting the red ball in this box. What am I doing now? I'm putting the yellow ball in the box. Now I'm putting the green ball in the box. Where are the balls now? They're in the box.

I'm taking the red ball out of the box. Now I'm taking the yellow ball out of the box. Now I'm taking the green ball out of the box.

Repeat as often as you think necessary. Then require a pupil to perform the series of actions, saying what he is doing.

Next require two pupils to come to the front of the class. One of them will perform the actions. The other will make the statements.

Peter's putting the red ball in the box. Now he's putting the yellow ball in the box, etc.

Give the class the new word *bottle*:

These are bottles. This is a large bottle. This is a large bottle, | too. This is a small bottle. This is a small bottle, | too.

<sup>1</sup> If these are of different colours, the names of the colours can be used again.

<sup>2</sup> Some large, others small, so that these two adjectives are used again. Empty bottles for drinks, etc. (large), and ink bottles (small) are easily obtainable.

Then require another pupil to put the bottles in the box, take them out, and make statements as he does so. Again call two pupils to the front, one to perform the actions and the other to make the statements using the third person *he* (or *she*).

The whole procedure may then be repeated with *pocket* (or *handbag*), using pens, pencils, small balls, or other convenient articles.

§ 56. In the preceding section the Direct Object was followed by an adverbial phrase (*on the table*, *out of the box*, etc.). The pattern to be presented now is similar, but instead of the adverb phrase there is a short adverb (or adverbial particle). There is, in this pattern, the possibility of placing the adverb between the verb and its object.

The alternative patterns must be presented clearly so that the learner is enabled to make a correct choice between them.

If the object is short, and *always* when it is a personal pronoun,<sup>1</sup> it may be placed between the verb and the adverb:

I'm taking *them* off.

I'm putting *them* on.

If the object is not a personal pronoun, and is not long (not more than three or four words), it may be placed either between the verb and the adverb or after the adverb:

He was putting *his shoes* on.

He was putting on *his shoes*.

If the object is long, it is usually placed after the adverb:

He was taking off *his rubber boots and his wet raincoat*.

She was picking up *the pieces of the broken teapot*.

It may confuse your pupils if you present these alternatives together. The pattern in which the object is between the verb and the adverb is more useful for an introduction. We may need to

<sup>1</sup> Or a reflexive or demonstrative pronoun, though these do not concern us yet.

use personal pronouns in alternative questions and in answers to questions:

Is he putting *his shoes* on or taking *them* off? He's putting *them* on.

We do not need, at present, sentences in which the object consists of four or more words. So the pattern in which the object follows the adverb should be ignored for the present. You may deal with it when examples occur in the reading-text. Take care that, in all your examples, the object is placed *between the verb and the adverb*.

*Put on* and *take off* seem to be obvious choices for the presentation of this new pattern. But if we are presenting them with the Present Progressive Tense, there is the disadvantage that an action such as putting on and taking off a coat or a hat requires less time to perform than does the spoken description or question —unless it is done in slow motion.<sup>1</sup> If you have a wrist-watch with a leather strap, and pupils have laced shoes, there will be more time for speaking. Another possibility is to use a box or bag with a large number of articles, so that *put in* and *take out* are used.<sup>2</sup>

Start with statements in which the noun occurs. Then use the personal pronoun.

\Look. This is my \watch. It's on my \wrist. It's a \wrist-watch.<sup>3</sup> I'm taking the watch \off. Now I'm putting it \on. Now I'm taking it \off, etc.

Repeat several times. Then call upon pupils to come to the front and repeat the sequence. (If the pupil has to use your watch, he may say 'This is the \teacher's watch' or 'Mr. \-'s watch'.)

<sup>1</sup> There is also the difficulty, in tropical countries, that pupils may not wear coats and laced shoes.

<sup>2</sup> You may start with *in the box* and *out of the box*, and then continue with *in* and *out*.

<sup>3</sup> The two statements in which *wrist* occurs are optional. Note that in *wrist-watch* only the first element of the compound is stressed.

Use similar sequences that you consider suitable (as suggested earlier), but avoid any in which the action cannot easily be spoken about while being performed.<sup>1</sup> With any actions that take time enough, ask 'Yes' or 'No' questions, alternative questions, and questions with 'What'.

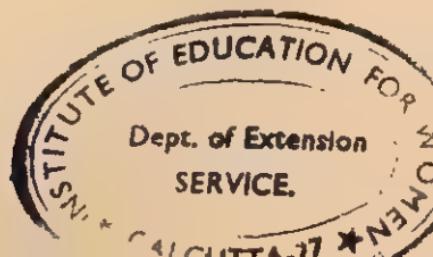
"Am I -taking the balls *out*? Am I putting them *in*? Am I putting the balls *in* | or taking them *out*? What am I doing *now*?

Another possibility, if class-room conditions allow, is to take a chair out and bring it in.<sup>2</sup>

"Is Peter taking the chair *out*? Yes, | he *is*. What's Peter doing *now*? He's *bringing* the chair *in*.

<sup>1</sup> The sequence in which balls are used, for example, needs at least a dozen balls. Stones, pebbles, or other articles may be used if a sufficiently large number of balls is not available.

<sup>2</sup> See that the contrast between *take* and *bring* is made clear. Just as *come* is associated with *here*, and *go* with *there*, *bring* should be associated with *here*, and *take* with *there*.



## CHAPTER 13 (§§ 57-61)

### Have, Has (1); How many?

§ 57. The verb *have* is used in a wide variety of meanings and structures. It is a difficult verb to teach and learn.

The finites of *have* are sometimes anomalous and sometimes non-anomalous.<sup>1</sup> Pupils must learn when to use *hasn't* and *haven't* and when to use *doesn't have* and *don't have*. They will discover that most speakers of English from Great Britain prefer *has (have) got* to *has (have)* in many contexts, and that most Americans use *do you have* and *don't have* in many contexts where English people use *have you* (or *have you got*) and *haven't* (or *haven't got*).<sup>2</sup>

Many textbooks for the foreign learner first present the verb *have* (used to indicate possession) in sentences that are not typical of ordinary everyday English. The question, 'How much money have you?' is grammatically correct, but most people in England would, in ordinary colloquial style, ask, 'How much money have you got?'

The verb *have* is, however, used in many contexts where *have got* is not appropriate. During the beginning stage of language teaching it is sometimes considered permissible to use forms that may be a little artificial or unnatural. This is a questionable practice and should be avoided wherever possible. In the material set out below, preference has been given to statements, questions, and answers that cannot be labelled artificial or unnatural. It will be seen that many of the sentences can be reconstructed with 'There is (are) . . .'. This will be a help when introductory *there*, is presented.<sup>3</sup>

<sup>1</sup> See *A Guide to Patterns and Usage in English*, § 4 (pp. 8-11). (A finite verb is anomalous only when it may be inverted with the subject, or used with contracted *not*.)

<sup>2</sup> It is impossible to mark clearly a dividing line between British and American usage.

<sup>3</sup> See Chapter 14.

§ 58. A beginning is made by using the numerals. *Some* and *any* come later.<sup>1</sup> References are to the walls, windows, etc., of the class-room, to objects brought into the class-room, and to things shown on wall charts, or blackboard sketches. It is assumed that the numerals have already been taught (e.g. with expressions of time). The form *has* is presented first.

"What's *this*? It's a *wall*. "What's *that*? *That's* a wall, | *too*. And *that's* a wall. And *that's* a wall. This room has *four* *walls*.

"Look at *this*. It's a *square* (*or* an *oblong*). "How many *sides* has it?<sup>2</sup> It has *four*. "Look at *this*. This is a *triangle*. "How many *-sides* has a *triangle*? It has *three*.

"Look at this *table*. "How many *legs* has it? It has *four legs*. "Look at this *picture*.<sup>3</sup> This is a *stool*. It has *three legs*. "Look at *this picture*. This is an *insect*.<sup>3</sup> "How many *-legs* has an *insect*? It has *six*. "How many *-legs* has a *dog*? It has *four*.

Another procedure may be used, but this requires a new use of the preposition *of*. This use is set out in § 108 below, but may be presented here if the teacher wishes.

"Look at this *picture*. It's an *insect*. These are its *legs*. The insect has *six legs*.

"What's *this*? It's my *pencil*. This is the *point* of my pencil. My pencil has a *point*.

"This is a *box*. This is the *top* of the box. This is the *bottom* of the box. These are the *sides* of the box. The box has a *top*, | a *bottom*, | and *four sides*.

<sup>1</sup> See Chapter 15.

<sup>2</sup> This first use of *how many* should not be a difficulty. The context and the answers should make the meaning clear.

<sup>3</sup> Blackboard sketches will be enough.

-This is a \cup. -This is the \handle of the cup.  
-This cup has a \handle.

Note that if you use this procedure you are using the articles (*a* and *the*) in a new way. In § 38 you presented the definite article with nouns that were names of articles already referred to. Now you use a noun first with the definite article and then with the indefinite article: 'This is *the point* of my pencil. My pencil has *a point*.' If necessary you may explain this. You say '*the point*' in the first statement because the pencil has only one point, just as you say '*the ceiling*' (of this class-room). When you say '*a point*' in the second statement, the indefinite article is used in the same sense as in the statement: 'This is *a point*', i.e. is one of those things called 'point'.

If pupils ask no questions about this, it is better, probably, to say nothing about it.

As most of the nouns used in this material are likely to be known by your pupils (or easily identified from the objects or pictures used), the presentation of *has* will need little time. The next step is to call pupils to the front of the class and require them to repeat the statements and questions, referring to the objects and pictures that you yourself have used.

Next use *hasn't*. Use the contracted form /haznt/.

-Look at this \picture. It's an \insect. -Has it \ten legs? \No, | it \hasn't. -How many legs \has it? It has \six.

-Look at \this picture. It's an \airliner. -Has it \six engines? \No, | it \hasn't. It has \four.

-Has this stool \four legs? \No, | it \hasn't. It has \three.

§ 59. Next give examples of *he (she) has (hasn't)* and *has he (she)*. A pupil may be called to the front. Tell him to show two pencils or books so that the class sees them clearly.<sup>1</sup>

<sup>1</sup> The objects need not be his personal property. The statements are to be equivalent to '*There are two pencils, etc., in his hand*', not to '*He owns or possesses two pencils, etc.*'

"Look at Paul. He has two pencils in his hand.  
"Has he three pencils in his hand? No, | he hasn't.  
He has two.

Call other pupils out, holding other articles. Repeat the sequences, first asking questions and answering them yourself, and then asking questions to be answered by the pupils. (Do not put questions to the pupil holding out the article, because *I/ you have* has not yet been presented.)

"How many books has David in his hand? (He has three.) "Has John four pens in his hand? (Yes, | he has.) "Has John six pens in his hand? (No, | he hasn't. He has four.)

During these sequences you may present the new word *only*.

"Has Mary three pencils in her hand? No, | she hasn't. She has only two.

**§ 60.** When the form *has* is known, present *have*. Use the pronouns *I* and *you* (sing.) first.

"These are my arms. I have two arms. These are my fingers. How many fingers have I? I have ten. I have five fingers on my left hand, | and five on my right hand."

"Tom, | how many legs have you? How many feet have you? etc.

Get pupils to make statements and ask questions using this material. Then use *have* with the third person plural.

"Look at this book. It has a red cover. This book has a red cover, | too. This book has a red cover, | too. These (three) books have red covers.

\* Each is better postponed.

"Have these (three) books red covers? \No, | they haven't. These books have \green covers.

"Look at this \picture. "Have these airliners \four engines | or (only) \two? They have \four engines.

Use the contracted form *haven't* /havnt/.

The numeral *three* is in parentheses because it may be omitted. If you say 'these three books', you are using the pattern '*these* × numeral × noun' for the first time.

**§ 61.** Those teachers who prefer to teach colloquial forms at an early stage may wish to present the forms with *got* without waiting until the Present Perfect Tense is introduced. If their pupils are likely to meet English-speaking people, there is a good case for doing this. The pupils will certainly hear 'I've got'.

Tell the class that *I've got*, *He's got*, etc., are the forms normally used for *I have*, *He has*, etc., for ownership and for indicating characteristics. Compare:

{ A triangle has \three \sides.  
 { This room has \five \windows.

and,

{ I've got a \new \fountain-pen.  
 { You've got a \pretty \dress.

In the second pair of sentences the statements are of the kind likely to occur in ordinary conversation. In the first pair the statements are not typical of colloquial conversation and *has got* is less likely.

Explanations should be given in the language of the pupils.

## CHAPTER 14 (§§ 62-65)

### There is a . . . , There are . . . (i)

§ 62. The use of the indefinite article as in 'This (That) is a box', and of the 'zero' plural as in 'These (Those) are (—) boxes' has already been dealt with, in § 10.

The use of the weak numerical article must not be postponed for too long, because the structures 'There is a . . .' and 'There are some . . .' are common. They are also useful. They are needed for contextual procedures, as when we teach the words *hour*, *day*, and *week*.<sup>1</sup>

The presentation of *There is* (*are*) needs care. There may be pronunciation difficulties if your pupils are unaccustomed to such consonant clusters as /zð/ in 'Is there a . . .'. The weak forms will need attention. 'There is a . . .' is, in rapid speech, /ðəzə/, almost rhyming with *buzzer* /'bʌzə/. 'There are . . .' is /ðərə/, almost rhyming with *thorough* /θərə/.

In the procedures set out below, numbers are used with the plural nouns. This has the advantage of helping pupils to associate the indefinite article with *one*. The use of *some* and *any* is postponed. The use of the 'zero' plural after 'There are' (as in 'There are (—) pine-trees in all European countries') is also postponed. Spread the new material out over many teaching periods.

§ 63. A convenient approach to the use of the new structure is from *have* and *has*. You may start by talking about the class-room.

This class-room has five windows. There are five windows in this room. This class-room has two doors. There are two doors in this room. This box has ten balls in it. There are ten balls in this box.

<sup>1</sup> See Chapter 20. A contextual procedure is one in which the meaning of a new word, etc., is made clear by using it in an appropriate context.

- Look at that \wall. There are two \pictures on it.<sup>1</sup>
- Look at \that wall. There are \three pictures on it.
- Look at the \blackboard. There are six \words (or \lines) on it.
- Look at my \desk. There's a \bag on it.

After making numerous statements (affirmative only) of this kind, call upon pupils to make similar statements. Alternatively, you may yourself make statements with *has* and require pupils to convert them to statements with 'There are'.<sup>2</sup>

- { This room has five \windows.
- { There are five \windows in this room.
- { This box has three \books in it.
- { There are three \books in this box, *etc.*

§ 64. Next present the interrogative, in questions for 'Yes' or 'No', and the short answers 'Yes, there is (are)' and 'No, there isn't (aren't)'.

'Are there /five windows in this room? \Yes, | there \are. 'Are there /six windows in this room? \No, | there \aren't.

Use the weak form /ðə/ with *r*-linking in the answers.

\Yes, | there \are. \No, | there \aren't.  
\jes, | ðər \a:. \nou, | ðər \a:nt.

With young children very numerous repetitions will be needed to establish the strong and weak forms as in rapid speech. Compare:

<sup>1</sup> This is the first use of *on* with reference to a vertical surface. Comment if necessary.

<sup>2</sup> Be careful, however, in your choice of statements. Do not require pupils to convert the statement 'An insect has six legs' to a statement with 'There are'. ('There are six legs... on? round? under?... an insect.') Avoid statements that clearly indicate possession or ownership, such as 'I have a new bicycle'.

There are /ðərə/ two doors in this room.

Are there /a:ðə/ three doors in this room?

With older children, or adult learners, it will help if you talk about these variations. If your pupils are familiar with phonemic symbols, transcriptions on the blackboard, to be copied into notebooks, are of great value.

Give very numerous examples of the interrogative. You can use the word *only* again here. (See § 59.)

Are there ten balls in this box? Yes, | there are.

Are there twelve balls in this box? No, | there aren't. There are only ten.

Are there five books on this desk? No, | there aren't. There are only three.

Next ask questions with *or* and answer them yourself. If you have suitable wall pictures, use these for variety of subject-matter.

Are there three books | or four books on my desk?  
There are three. Is there a red book on my desk?  
Yes, | there is. Is there a green book on my desk?  
No, | there isn't.

Are there five horses in that picture | or only three?  
There are only three. Are there three girls in that picture | or only two? There are only two.

Next ask questions to be answered by pupils. Then require pupils, one at a time, to ask questions to be answered by other pupils.

Next ask questions with 'How many'? Again you may start with pairs of questions using *have* and *are there*.

How many windows has the class-room? It has five. How many windows are there in this class-room? There are five.

\* Used in § 58 with *have/has*.

"How many \pens have I in my hand? I have \three.  
"How many \pens are there in my hand? There are \three.

§ 65. Another simple procedure is to write words on the black-board (or show cards with words on them). This gives reading practice.

"Look at this \word. What \is it? It's the word \horse. How many \letters are there in this word? There are \five.

The imperatives *read* and *count* may be presented here. Give the equivalents in the mother tongue.

"Look at \this word. \Read it. \Yes, | it's the word \window. How many \letters are there in the word \window? \Count them. \Yes, | there are \six.

To give more practice in the singular, draw three lines, different colours, on the blackboard.

"Is there a \red line on the blackboard? Is there a \green line on the blackboard? Is there a \blue line on the blackboard?

Then a question for 'No':

"Is there a \white line on the blackboard? \No, | there \isn't.

Again require pupils to take charge, so that they both ask and answer questions.

There are numerous other possibilities. Perhaps you have a clock in the class-room.

"Is there a \clock on this wall? \Yes, | there \is. Is there a clock on \that wall? \No, | there \isn't.

Similar questions may be asked about wall maps.

## CHAPTER 15 (§§ 66-73)

There is . . . , There are . . . (2)

Have, Has, (2)

Some, Any, No

§ 66. The presentation of the three words *some*, *any*, and *no* (adjectival use) need not immediately follow the presentation of *have* and *there are*. You may prefer to postpone the material in this chapter until *some*, *any*, and *no* can be presented with uncountable nouns<sup>1</sup> (*some money*, *any water*, *no ink*, etc.). The arrangement of teaching material in the textbooks used by your pupils will probably be the deciding factor. It is convenient to proceed from 'There are *three* books on the table' to 'There are *some* books on the table'. No new content words are needed. The presentation of the pronouns *some*, *any*, and *none* is postponed, however, so that these words are not too far separated from (*not*) *many*, (*not*) *much*, and *a lot*.<sup>2</sup>

§ 67. Start with material already known, so that pupils are given confidence. The transition from 'There are *five* . . .' to 'There are *some* . . .' will not be difficult.

You may have a number of books of different colours on your desk or table. Talk about the number of each colour, holding them up as you speak.

Look. There are twelve books on my table. There are four red books. There are three yellow books. There are four black books. There's one green book.

If you have no need to make rapid progress, ask pupils to come to the table and repeat the statements, and to ask questions to be answered by their fellow pupils.

<sup>2</sup> In 'Stage 2'.

<sup>1</sup> See Chapter 23.

It will be useful now to have a bag or box containing a fairly large number of small articles (e.g. balls, pens, pencils) of different colours. You can then show the contents to the class by putting your hand into the bag or box and holding up a number of the articles, colours mixed, so that it is obvious to your pupils that the number for each colour cannot be stated without counting. This is a situation in which *some* is the natural word to use. (If you hold up three books, you will be expected to use *three*, not *some*. If you show a large number of books, or a number of books of mixed colours, *some* is natural.)

Use the weak form of *some*. Say /səm \bo:lz/, not /sʌm \bo:lz/. The strong *some* must be kept back until it is needed (e.g. as a contrast to *other*).

—What is there in this \box? \Look. There are some \balls. There are some \red balls. There are some \green balls. There are some \white balls.

Repeat this series with other articles. If, for example, you have a sufficiently large number of flowers of different colours, these will be useful.

Then repeat with a box that contains a fairly large number of different articles—pens, pencils, keys, anything that may be available.

—What have I (or —What is there) in \this box? There are some \ (or \) pens, | some \ (or \) pencils, | and some \keys.

Note the tones on the nouns in this series. Only the final noun need have a falling tone.

Require pupils to come to the table and repeat the statements.

§ 68. When the use of *some* has been learnt, present *any* in negative statements. Repeat the two series already used, and add, at the end of each:

There \aren't any \black balls in the box.  
There \aren't any \bottles in the box.

After several repetitions, replace the *not . . . any* by *no*.

There are *no* \black balls in the box.

There are *no* \bottles in the box.

You may write on the blackboard:

{ There aren't *any* bottles in the box.

{ There are *no* bottles in the box.

Underline *n't* and *no* and then write: *Not any = no*.

The next step is to use *any* in questions, with short answers, which you will give yourself.

"Are there any \red balls in this box? \Yes, | there \are. "Are there any \green balls? \Yes, | there \are. "Are there any \black balls? \No, | there \aren't. "Are there any \keys in the box? \Yes, | there \are. "Are there any \bottles? \No, | there \aren't.

When pupils have heard many examples, ask questions and require answers from the class. Then require pupils to come to your table and ask questions.

When the short answers are given fluently and correctly, require long and complete answers, so that pupils may use *some*, *not any* (*or no*) in their answers.

"Are there any \red balls in this box? \Yes, | there are some \red balls in that box.<sup>1</sup> "Are there any \black balls? \No, | there \aren't any black balls. (*or*) \No, | there are \no black balls.

Use any suitable wall pictures for further questions.

"Look at this \picture. "Are there any \horses in this picture? "Are there any \cows? "Are there any \trees? etc.

<sup>1</sup> Or: \Yes, | there \are some red balls in that box.

§ 69. The next step is designed to link *some* and *any* with the indefinite article *a(n)*, used as a weak numerical article meaning 'one'. (See §§ 3-4.)

Place one article in a prominent position somewhere, and a fairly large number of different articles in another prominent position. Then make statements.

Look. What is there on this table? There's a box. Look at that desk. What is there on that desk? There are some books on that desk.

Repeat with other objects.

Next use the verb *have*. Hold up a single article in one hand and a number of articles in the other.

What have I in my left hand? I have a pen.  
What have I in my right hand? I have some pencils.

Repeat with other articles. Require pupils to hold the articles so that 'You have' and 'He (She) has' are used, and require pupils to ask and answer the questions.

In this way pupils learn to associate *a* and *some*.

Repeat the series with books and pencils of different colours so that *any* may be used.

What is there on this table? There's a box. Look at that desk. What is there on that desk? There are some red books on that desk. Are there any brown books? No, | there aren't. There are some red books, | but there aren't any brown books.

Note the incidental use of *but* here. The weak form /bət/ should be used. *But* will be presented more fully later. Here it will be enough to ask for the mother-tongue equivalent and, if there is no prompt and correct answer, to supply it.

§ 70. The three words *something*, *anything*, and *nothing* are easily learnt when *some*, *any*, and *no* are known.

Hold up your right hand, with a small article in it.

I have something in my right hand. What is it?  
Look. It's a key.

Then repeat with the left hand, first with the hand closed, and then open to show the article.

I have something in my left hand, | too. Look.  
It's a small ball.

Put the key in your pocket.

Is there anything in my right hand now? No, there  
isn't. There's nothing / 'nʌθɪŋ/ in my right hand now.

Put the ball on your desk.

Is there anything in my left hand now? No, | there  
isn't. There's nothing in my left hand now.

Where's the key? It's in my pocket.

Where's the ball? It's on my desk.

Repeat the sequences with other articles, which may be placed  
on your desk, on the desks of pupils, or in bags, boxes, etc.

Is there anything in this bag (box, etc.)? Is there  
anything on my desk (on Peter's desk, etc.)?

Require pupils to repeat some of the sequences by giving them  
articles to be held or placed somewhere. Require the pupils first  
to ask and answer the questions themselves, and then to ask ques-  
tions to be answered by their class-mates.

Finally, ask questions of a general nature using the word *any-*  
*thing*, and requiring in the answers either *nothing* or a statement of  
the facts.

Is there anything on the blackboard? (No, | there  
isn't, or No, | there's nothing on the blackboard, or  
Yes, | there are some words on the blackboard.)

Is there anything on the floor, | near my desk?  
(No, | there's nothing, or Yes, | there are two  
boxes on the floor near your desk, etc.)

§ 71. The words *someone*, *anyone*, *no one* are also easily learnt when *some*, *any*, and *no* are known. There is no need to present them immediately after *some*, *any*, and *no*. Use the material below whenever, in the textbook, you find the first occurrence of one of them. The procedures set out below use *who* and the verbs *go* and *stand*, so they should not be used until these two verbs are known.<sup>1</sup>

↓Mary, | ^go to that ↓corner. ↓Stand there, | please.  
Then point to another corner of the class-room:

^Is there anyone in ↓that corner? ↓No, | there ↓isn't.  
There's ↓no one in that corner.

Then point to Mary.

^Is there anyone in ↓that corner? ↓Yes, | there ↓is.  
There's ^someone ↓there.<sup>2</sup> Who ↓is it? It's ↓Mary.

The sequence can be repeated with other pupils standing in different places (e.g. near a door or window or near the black-board).

Require pupils to come to the front and repeat two or three of the sequences, first asking and answering the questions themselves, and then asking questions to be answered by their class-mates.

Tell the class about the alternative forms *someone/somebody*, *anyone/anybody*, and *no one/nobody* when these first occur in their textbooks.

§ 72. When the uses of 'There are . . .' with *some* (and the corresponding negative and interrogative forms with *any*) are well established, the use of 'There are' with plural nouns not preceded by *some* may be presented. It is dealt with here because, for the teacher, it may be convenient to have the various aspects of 'There are' placed in sequence. The presentation of 'There are' with plural nouns without *some* (i.e. with the 'zero' plural) may be

<sup>1</sup> *Who* is presented in § 74, *go* in § 51, and *stand* in § 109.  
<sup>2</sup> Or: There ↓is someone there. /ðər \iz səmwan ðeə/.

postponed for several weeks, or even months, unless its occurrence in the textbook makes it necessary to deal with it earlier.

The difficulty here is that we may have sentences that differ only in the use or omission of *some*. Compare:

1. There are *some* cups and saucers on the table.
2. There are (—) cups and saucers on the table.

In the first sentence, *some* means 'a few' or 'a number of'. In the second sentence the absence of *some* gives the meaning: 'There are those things that we call cups and saucers on the table.' In the second sentence attention is directed to the *sorts* of article, in the first sentence to the fact that there is, on the table, an unspecified *number* of such articles.

§ 73. In order to link the 'zero' plural of *a(n)* with the use of *a(n)* for 'the sort of thing called', start with statements with 'This is a . . .' and 'These are (—) . . .'. A wall picture<sup>1</sup> of pine-trees is useful.

This is a \pine-tree.<sup>2</sup> This is a pine-tree, | \too.  
 \This is a pine-tree, | \too. These are \pine-trees.  
 Pine-trees are \beautiful.

This has established *pine-trees*, plural, in the sense 'the sort of trees called *pine*'.

You can now continue, using the plural in the same way: There are pine-trees in \many parts of the world.

Having in this way arrived at the statement "There are (—) pine-trees . . .", you may find it useful to give a short explanation, in the mother tongue. This will depend, of course, upon the ages of your pupils, and upon whether they are accustomed to analysis of this sort. Possibly there are some trees in the school grounds.  
 You can say:

There are some \fir-trees<sup>3</sup> | in the \garden.

<sup>1</sup> Or a simple blackboard sketch.

<sup>2</sup> Stress on the first syllable only.

<sup>3</sup> Or *oak-trees*, etc., as the case may be.

Point out that in this last sentence *some* indicates a number which you do not state. (You haven't counted the fir-trees.) In the earlier sentences 'There are (—) pine-trees . . .', the idea of number is absent. The two sentences<sup>1</sup> may be translated into the mother tongue if this helps.

Next show a picture or a blackboard sketch of a number of cups and saucers. Point to *one* cup and say:

—What's \this? It's a \cup. —Is there a \saucer under the cup? \Yes, | there \is. There's a \saucer under the cup.

Then indicate the whole number of cups and saucers and repeat your questions and answers in the plural.

—What are \these? They're \cups. —Are there \saucers under the cups? \Yes, | there \are. There are \saucers under the cups.

Your last statement does not refer to the *number* of saucers. It conveys the idea: 'There are, under the cups, those things that are called saucers.'

Give other examples of the 'zero' plural of *a(n)*, using whatever objects or pictures are available. Here are suggestions.

—Look at \this picture. —Is the \sun shining? \No, | it \isn't. There are (—) \dark \clouds in the sky. —Look at the picture a\gain. It's \autumn. There are (—) \dead \leaves on the ground.

(Compare: 'Some dead leaves have blown into the room through the open door.)

The use of the 'zero' plural of *a(n)* after 'There are' need not be dealt with at great length. It is less important than the use of *some* and *any*. As you go through the reading-texts examples will be found from time to time, and these should be commented on.

<sup>1</sup> (1) 'There are some fir-trees in the garden' and (2) 'There are pine-trees in many parts of the world'.

## CHAPTER 16 (§§ 74-75)

### Who? Which?

§ 74. *Who* as an interrogative pronoun may be presented very early in the course if it is needed (if, for example, it occurs in reading-texts). It may be introduced after the material in Chapter 8 (in which *I am*, etc., are taught). In this case the patterns used must be simple. You walk round the class-room.

~Are you ↗Peter? ↘Yes, | you ↘are. Are ~you ↗Paul?  
↗Yes, | you ↘are. Are ~you ↗Harry? ↘No, | you ↘aren't.  
~Who ↘are you?\* You're ↘Robert, etc.

Another plan is to wait until the Present Progressive Tense has been learnt. After Chapter 10 you may, when doing revision, ask such questions as:

~Who's touching the ↘door? ↘Peter is. ~Who's touching this ↘desk? ↘I am. ~Who's pushing this ↘desk? ↘Dennis is. ~Who's cleaning the ↘blackboard?  
↗Robert is. ~Who's walking to the ↘door? etc.

Numerous examples should be given, because the short answers, made up of a name or a pronoun and a finite of *be*, are new.

When you ask questions, frame them so that various answers ('I am', 'You are', 'He (She) is', 'They are', 'We are', 'Peter and Paul are') are required.

§ 75. *Which* has to be presented both as an interrogative adjective and as an interrogative pronoun. A suitable stage is after 'There is' (Chapter 14). Adverb phrases of place and adjectives of size and colour are now known and can be used freely.

\* You may like to compare 'What are you?' (The answer is, 'I'm a pupil'.)

Make statements and ask questions. Answer them yourself.

There's a \book on my desk. It's \red. There's a book on \Paul's desk, | \too. It's \green.

Which book is on \my desk? The \red book's on my desk. Which book's on \Paul's desk? The \green book's on Paul's desk.

There are some \books on my desk. They're \red. There are some books on \David's desk, | \too. They're \brown.

Which books are on \my desk? The \red books are on my desk. Which books are on \David's desk? The \brown books are on David's desk.

Note that *which*, as used in these situations, requires a choice between only two articles or two groups of articles. The use of *which* for a choice from a number larger than two, but only a limited number, will be dealt with at a later stage.

Repeat the series with other articles and groups, placed elsewhere. Then make the statements and ask questions, this time requiring pupils to answer. When answers come fluently and correctly, require pupils to take charge by making the statements, asking the questions and requiring their class-mates to answer.

The presentation of the pronoun may follow (perhaps a few days later). The same procedures may be used, but this time, instead of 'Which book is on my desk?' etc., you will ask:

Which is on \my desk, | the \red book | or the \green book?

You may then shorten the answer. Instead of 'The \red book's on my desk', you may say:

The \red book is.

Give numerous examples of this shortened answer before you require pupils to use it.

Further opportunities for practice with *which* will occur when the comparative of adjectives has been presented. You will then be able to ask such questions as:

"Which is \larger, | the \red book | or the \green book?

## CHAPTER 17 (§§ 76-80)

### Its, Our, Their, Your (pl.) The Apostrophe with Plural Nouns

§ 76. *My* and *your* were presented in §§ 6-8. *His*, *her*, and the use of apostrophe *s* with a singular noun were presented in §§ 22-27. If you have taught 'Telling the Time' (in Chapter 8), *its* will be known. As 'Telling the Time' may not have been taught yet, however, procedures for presenting *its* are given here, with procedures for *our* and *their*. The procedures suggested below require only a knowledge of the material in Chapter 1, and the adjectives *right/left* and *long/short*.

§ 77. *Its* may be presented quite simply at the same time as *his* and *her*, or at a later stage. If at a later stage, start with examples of *his* and *her*, then continue with *its*. Use wall pictures or blackboard sketches if these are more convenient than demonstration on pupils or objects.

This is a \boy. These are his \legs (his \arms). This is his \head (his \face, his \back, etc.).

This is a \girl. These are her \hands (her \feet). This is her \back (her \left \back, her \right \back, her \right hand, her \left \foot, her \right \foot).

What's \this? This is a \cat. This is its \head (its \tail, etc.). These are its \ears (its \legs, etc.). Its name is \...<sup>1</sup>

This is a \chair. The chair has \four \legs. These are its \legs.<sup>2</sup> This is its \back. Look at \this chair.

<sup>1</sup> Use a name commonly given to cats in your country.

<sup>2</sup> If you are using a real chair, turn it upside-down and point to the legs.

The chair has two \arms. These are its \arms. This is an \arm-chair.

Look at this \clock. This is its \face. These are its \hands. This is the \long hand. This is the \short hand.

Call upon pupils to come to the front and repeat the statements.

§ 78. *Our* and *their* may be presented together.

Call three or four pupils to your desk and see that each pupil has a pen. Hold up your own pen and say:

This is \my pen.

Then, after putting your own pen away, hold up in turn the pens of the pupils, and, addressing them individually, say:

This is \your pen.

Next, take the pens of all the pupils, hold them up together, and, addressing the owners collectively, say:

These are \your pens.

Then, still holding up the pens, and turning away from the owners, facing the class, and pointing to the pupils, say:

These are \their pens.

Next, standing with the boys who are in front of the class, add your own pen to those already in your hand, and say:

These are \your pens.

Give two or three repetitions with different groups of pupils and different articles. Then ask one of your best pupils to take your place and repeat the sequences.

§ 79. The presentation of *boys'*, etc., need not be made until an example occurs in the textbook.<sup>1</sup> When the first textbook example

<sup>1</sup> The suggestions below assume that irregular plurals such as *men*, *women*, and *children* are known.

occurs, prepare for it by giving examples before the text is read. Wall pictures or blackboard sketches will be useful.

The simplest examples with which to start are *boys' school* and *girls' school*. Unless your school is mixed, you have only to make the statements:

In "this /school (*or* In "our /school) | there are only \boys (\girls).<sup>1</sup> There are "no \girls (\boys). This is a \boys' (\girls') school.

You can probably find magazine advertisements for children's bicycles, or perhaps you can make blackboard sketches.

"What's \this? It's a \bicycle. It's a \boy's bicycle.  
\This is a boy's bicycle, | \too. And \this. These are \boys' bicycles.

Write on the blackboard: *a boy's bicycle* and *boys' bicycles*. Call attention to the placing of the apostrophe in *boy's* and *boys'*. Repeat with *girl's* and *girls'*.

**§ 80.** When a noun has an irregular plural without final *s* (as *men*, *women*), the possessive is '*s*, not the apostrophe alone, as in *boys'* and *girls'*. So at a later stage (not in the same lesson as *boys'* and *girls'*) you should give examples. Pictures of the different clothes worn by men and women can be used.

These are \men's clothes. These are \women's clothes. These are \children's clothes.

It is a simple matter to present *whose*, but it is better to postpone this word until the forms *mine*, *ours*, *yours*, *his*, *hers*, and *theirs* are presented.<sup>2</sup>

<sup>1</sup> Note here that the adverb phrase has front position, and that there is a rising tone on *school*.

<sup>2</sup> See Chapter 24.

## CHAPTER 18 (§§ 81-85)

### Between, Over, Under

§ 81. These three prepositions may be presented, in their most common senses, after the use of the definite article and of the interrogative adverb *where* has been established.

§ 82. *Between* was used in § 42, Chapter 8 (Telling the Time). If this chapter has not yet been taught, *between* may be presented by statements of this kind:<sup>1</sup>

"Look at these \books. "Where's the \red book? It's be-tween the green book and the \blue book.

"Look at the books \now. "Where's the \green book? It's be-tween the red book and the \blue book.

"Look at the books \now. "Where's the \blue book? It's between the \red book and the \green book.

Note in these specimens that when *between* is used first, attention is called to the new word by the use of a high-level tone on the second (or stressed) syllable. In later examples this high-level tone is more appropriately used with the first of the two alternatives (the colours of the books).

Give other examples, with other objects. The letters of the alphabet can be used. Write on the blackboard sequences of three letters (e.g. a, b, c; l, m, n; r, s, t; x, y, z).

"Look at the \blackboard. "What are \these? They're \letters. "Are they \small letters | or \capital letters? (They're \small letters.) "Where's the letter \b? It's between \a and \c. "Where's the letter \m? (It's be-tween \l and \n.) "Where's the letter \s? etc.

<sup>1</sup> This sequence may be used at any time after § 38.

Pupils may now be required in turn to ask questions, to be answered by their class-mates.

§ 83. When the use of the Present Progressive Tense has been learnt, further practice in the use of *between* may be given. Statements of this kind may be used:<sup>1</sup>

"Where am I \standing? I'm standing between the \door and the \blackboard (*or* between \Paul and \Peter).

"Look at \Jane. Where's she \sitting? She's sitting between \Anne and \Mary.

"Look at \this. It's a \book. I'm putting it between the \box and the \bag. Where's the \book? (It's between the \box and the \bag.)

"Look. These are \keys. I'm putting them between the \pens and the \pencils. Where are the \keys? (They're between the \pens and the \pencils.)

Put questions to the class and get answers. Then require pupils in turn to ask questions for their class-mates to answer.

§ 84. When *over* and *under* are presented, care is needed to see that *over* is not confused with *on*. Use a simple blackboard sketch that shows a table. Draw a bag (e.g. a woman's handbag) *on* the table, an electric lamp suspended from the ceiling *over* the table, and a basket *under* the table.

Start by naming the objects, and then make statements about their positions.<sup>2</sup>

"What's \this? (It's a \bag.) "What's \this? It's a \basket. "What's \this? It's a \lamp.

Use a falling tone on the prepositions.

<sup>1</sup> This sequence may be used at any time after Chapter 12.

<sup>2</sup> This sequence may be used at any time after § 38.

Where's the \bag? It's \on the table. Where's the \basket? It's \under the table. Where's the \lamp? It's \over the table.

Give numerous repetitions. Then ask questions and answer them yourself.

Is the bag \on the table | or \under the table? It's \on the table. Where's the \basket? It's \under the table. Is the lamp \on the table | or \over the table? It's \over the table.

A simple blackboard sketch of a bridge over a river will be useful. Draw a boat under the bridge.

This is a \river. This is a \boat. The boat's \on the \river. Look at \this. What \is it? It's a \bridge. The bridge is \over the \river. Where's the \boat? It's \under the \bridge.

When you have given numerous repetitions and asked questions, require pupils to come to the blackboard, make statements about the drawings and ask questions to be answered by their class-mates.

**§ 85.** After pupils have learnt to use *going to*, the Present Perfect and Past Tenses confidently, further practice in the use of *over* and *under* may be given.<sup>1</sup> If outdoor activities are possible, use a rope or a tennis net. Start with *going to* and an infinitive, and continue with the Present Perfect and Simple Past Tenses. (Do not use the Present Progressive. Statements cannot be made while jumping.)

Look at that \rope. I'm going to \jump \over it. What have I just \done? I've \jumped over the \rope. What did I \do a few seconds ago? I \jumped over that \rope.

<sup>1</sup> See Chapter 28.

\David, | ^jump over the \rope. \Robert, | ^what has David just \done?

^Look at that \net. I'm going to ^crawl \under it.  
^Did I -crawl \under the net | or ^did I -jump \over it?<sup>1</sup>  
*etc.*

Make use of any other equipment that may be available. You may, for example, have a bench or garden seat, and ask pupils to climb *over* it, sit or lie *under* it, and stand or sit *on* it.

Require pupils to answer questions that you ask, and then to make statements and requests, and to ask and answer questions themselves, while you look on and listen.

<sup>1</sup> If you consider it undignified for a teacher to do these things or if you are no longer young or agile enough to do them, you may tell pupils to do them and change the pronouns in the question from *I* to *you*, *he* or *she*.

## CHAPTER 19 (§§ 86-90)

### More Cardinal Numbers; the Ordinals Last, Next

§ 86. Some of the cardinal numbers were presented in Chapter 8. They were drilled in the sections dealing with telling the time.

At any time after the material in Chapter 8 has been taught you may give an occasional five to ten minutes to teaching higher numbers and the ordinals. The simplest procedure is to use a large wall chart on which the numbers are written or printed. If such a chart is not available, the blackboard can be used. In this case, to save time, the numbers should be written before the lesson starts.

Not more than one of the sections that follow should be presented in one teaching period.

§ 87. Start with multiples of ten (20 to 100), point to them and say:

These are numbers. This is twenty (*or* the number twenty). This is thirty, *etc.*

After you have made and repeated your statements (many times), require pupils to point and make statements.

Next point and ask questions.

"Is this twenty? (*No*, | it *is*.) "Is this thirty | or forty? (It's *thirty*.) "What's *this*? (It's *sixty*.) *etc.*

Pupils may then be required to ask and answer questions of this kind.

§ 88. If the numbers 13 to 19 were not taught with 1 to 12 (see § 40), they should be presented now. The question of stress is important. Pronouncing dictionaries usually give these numbers two

equal stresses (thus, *'thir'teen*), and indicate the alternatives *'thir-teen* and *thir'teen*. The pronunciation with two equal stresses is normal when there is no contrast. Thus, in answer to a question beginning 'How many . . .' or 'How old . . .', a number from 13 to 19 inclusive could be uttered with two equal stresses. But when counting from 13 to 19, the stress would normally be on the first syllable: *'thirteen*, *'fourteen*, *'fifteen*, etc.

If you present these numbers by writing them in series on the blackboard, you will utter them with stress on the first syllable.

-This is *\thirteen*. This is *\fourteen* (*\fifteen*, *\sixteen*).

-Count from *\ten* to *\twenty*. *\Ten*, *e\leven*, *\twelve*, *\thirteen*, *\fourteen*, . . . *\twenty*.

-Is this *\fifteen* | or *\sixteen*? -What's *\this*? It's *\eighteen*.

On the other hand, if you contrast such pairs as 13 and 30, 15 and 50, 18 and 80 (and this is useful, because learners sometimes confuse members of such pairs), it is better to stress the syllable *-teen*. This helps to distinguish clearly the members of each pair.

-Is this *thir\teen* | or *\thirty*? Is this *fif\teen* | or *\fifty*? -What's *\this*? It's *six\teen*.

§ 89. There is no need to teach every number from 21 to 99, but specimens should be used. Write on the blackboard a few examples, such as 21, 25, 66, 83, 99, and give a few minutes' drill. Variety can be obtained by using *quarter* and *half*, and by giving simple additions and subtractions, as suggested in § 40.

-What's (a) half of *\fifty*? -What's (a) quarter of *eighty-\eight*? -What are fifteen and *\thirty*? -What's seven from fifty-*\seven*? etc.

Remember, however, that you are teaching English, not arithmetic, and make the questions simple.

§ 90. The ordinal numbers will require more time. The simplest way to present them is from the alphabet.

A is the *first* letter, B is the *second* letter, C is the *third* letter, *etc.*

A wall chart will again be useful. The twenty-six letters may be arranged in columns, with the numbers parallel. The ordinals *first*, *second*, *third*, *fifth*, and *twelfth* need more repetitions than the others because of their irregularity. *Sixth* may be difficult for some pupils to pronounce. To give extra practice with these, state the cardinal numbers and ask for the ordinals.

*Teacher:* Three.

*Pupil:* Third.

*Teacher:* Twelve.

*Pupil:* Twelfth.

*Teacher:* Twenty-'one.

*Pupil:* Twenty-'first.

*Teacher:* Forty-'two.

*Pupil:* Forty-'second.

*Teacher:* thirty-'five.

*Pupil:* Thirty-'fifth, *etc.*

The adjectives *last* and *next* may conveniently be presented here, and will then be useful when the material in the next chapter ('The Calendar') is presented.

Use the wall chart of the alphabet again.

The *first* letter is *A*. The *next* letter is *B*. What's the *next* letter? It's *C*. What's the *next* letter? It's *D*. This is *Z*. *Z*'s the *last* letter.

Point to a letter and say:

What's *this*? (It's *E*.) What's the *next* letter? (It's *F*.) What's *this*? (It's *L*.) What's the *next* letter? (It's *M*.)

Require pupils to come to the chart in turn and make similar statements and ask similar questions (to be answered by their class-mates).

## CHAPTER 20 (§§ 91-97)

### The Calendar

§ 91. The names of the days of the week, the months, and the seasons are not essential during the beginning stage, but there is no difficulty in presenting them. The words *minute*, *day*, *hour*, *week*, *month*, and *year* are needed. Obviously the number of new words in this chapter is large. The material, therefore, should be spread over a large number of teaching periods. Not more than fifteen minutes in one teaching period should be given to the material.

This material may be used at any time after telling the time, and the use of the structure 'There is (are) . . .' have been taught.

§ 92. Use a model clock (as suggested in § 41). Place the hands first at three o'clock and then move the hour hand as needed for the statements you will make.

"Look at this clock. What's the time? (It's three o'clock.) What's the time now? (It's four o'clock.)

From three o'clock to four o'clock is one hour.<sup>1</sup>

"Look at the clock again. What's the time now? (It's six o'clock.)

From four o'clock to six o'clock is two hours.

Give other examples. Then require pupils to use the model clock with similar sequences.

§ 93. Now that *hour* is known, present *minute*, *day*, *week*, *month*, and *year*.

<sup>1</sup> When the word *hour* has been heard (and used by the pupils), write it on the blackboard and call attention to the spelling (silent *h*).

There are sixty minutes in an hour.

There are twenty-four hours in a day.

There are seven days in a week.

There are fifty-two weeks in a year.

How many months are there in a year? There are twelve.

**§ 94.** When teaching the names of the days of the week, make any explanations that are needed if, in your country, the equivalent of Sunday is not the first day of the week. If you are in a Muslim country, you may need to tell your class that in Western countries Sunday, not Friday, is a holiday. Use the ordinal numbers. Revise *the next* and *the last*.

There are seven days in a week. The first day | is Sunday. The second day | is Monday, etc. The last day | is Saturday.

These names will not be learnt and remembered at once. There is no reason why they should be. But practice is needed in pronunciation. The ending -day in these names may be given as /-dei/, e.g. /'sʌndei, 'mʌndeɪ, 'tju:zdeɪ, 'wenzdeɪ, etc./, or as /-di/, e.g. /'wenzdi, 'θə:zdi, 'fraidi, 'satədi/. The pronunciation with /-di/ is more usual in England, but the pronunciation with /-dei/ is heard. It is a spelling pronunciation that has come into use during recent years.

Ask and answer questions:

Is Sunday the first day? (Yes, | it is.) What's the next day? (It's Monday.) What's the last day? (It's Saturday.) Is Monday the second day | or the third day? (It's the second day.)

In these specimen questions the words 'of the week' have not been used. If you use them, you will need, unless you have already presented this use of the preposition *of*, to say something about the phrase. (So far your pupils have learnt *of* only in such contexts as 'Two is a half of four'.)

§ 95. The names of the days of the week can best be learnt by a two-minute drill each day for a few weeks.

Use the new words *today* /tə'dei/, *yesterday* /'jestədi/, and *tomorrow* /tə'morou/. With *yesterday* the finite *was* is needed; with *tomorrow* it is enough to use *is* unless you think it right, at this stage, to use *will be*. (Your pupils have not, so far, heard or used an infinitive form, so it may be wiser to use *is* and postpone *will be*. The use of *is* is quite normal.)

Write the names of the seven days in a vertical column. The name of the day on which the lesson is being given may be in red, or underlined, or signalled by means of an arrow. Note, in the specimens below, the use of the strong and weak forms of *was*.

Today is (↘Monday). Yesterday was /wəz/ (↘Sunday). Tomorrow is (↘Tuesday).

What's to ↘day? It's (↘Monday). What was /wəz/ ↘yesterday? Yesterday was /wəz/ (↘Sunday). What's to ↘morrow? Tomorrow is (↘Tuesday).

Was /woz/ yesterday (↗Sunday)? ↗Yes, it ↗was /woz/.

Was /woz/ yesterday (↗Sunday) | or (↗Saturday)? Yesterday was /wəz/ (↘Sunday).

If this short drill is repeated regularly for a few weeks the names of the days of the week will soon be learnt.

§ 96. The names of the months will require a much longer time. They can be presented as were the names of the days of the week. Practise the use of *the next* and *the last* again.

There are twelve months in a ↘year. The ↗first month | is ↗January. The ↗second month | is ↗February. . . . The twelfth month is De ↗cember.

Pupils should repeat the names after you for pronunciation fluency. Familiarity with these names will come if you spend two or three minutes daily on statements and questions about the date.

A large wall calendar in English should form part of your classroom equipment. Point to it and say:

What month is it now? It's (May). What's the date? It's the (fifth of May). What was the date yesterday? It was the (fourth of May).

How many days are there in (May)? There are (thirty-one).

In time it will be sufficient to call upon one pupil each morning to make a statement.

Today is (Wednesday). It's the (fifth of June).

Pupils may be instructed to write the day and the date when they do exercises. Call attention to the use of *1st*, *2nd*, *3rd*, *4th*, etc.

§ 97. It is possible to present the names of the four seasons next (by saying, for example, that December, January, and February are 'the winter months'), but it is probably better to leave the names of the seasons until they occur in the textbook. In many countries there are no seasons that correspond to the seasons of northern Europe. The words *winter*, etc., should be presented in contexts that help to form correct associations.

## CHAPTER 21 (§§ 98-107)

### The Present Progressive Tense (3) The Pattern: S×v×V×I.O.×D.O.<sup>1</sup>

§ 98. The question of which verbs and verb patterns to use when presenting the Present Progressive Tense is dealt with in § 48 (Chapter 10). Such verbs as *give* and *show* are of high frequency. But because they are used in two patterns (as in 'Give me the book' and 'Give it to the boy sitting in the corner'), it has seemed better to postpone their presentation until now. It is unwise to present both patterns together. In this chapter the pattern S×V×I.O.×D.O. is presented. The alternative pattern: S×V×D.O.×to×(Pro)noun is preferred when the Indirect Object is long, or when it is made prominent by stress or tone (as in 'Give the book to \me, not to \her'), and the Direct Object is comparatively short.

§ 99. *Show* is a more suitable verb than *give* for a first demonstration. An article can be displayed for as long as is necessary, thus enabling statements, questions, and answers to accompany the demonstration. The action of giving a single article to someone is momentary, and allows inadequate time for the statements, questions, and answers. This difficulty can, however, be overcome, and procedures are suggested below.

§ 100. Hold up a number of articles in succession and make statements of this kind:

"Look at \this. I'm showing you my \watch. This is my \watch.

<sup>1</sup> This is VP 19A in *A Guide to Patterns and Usage in English*.

"Look at \this. I'm ~showing you a \picture. This is a \picture. It's a picture of a (\tree)."<sup>1</sup>

"Look at \this. I'm ~showing you a \ball. It's a \tennis-ball."<sup>2</sup>

"Look at \this. I'm ~showing you a \map. This is a \map. It's a map of (\India)."<sup>1</sup>

Note that in these statements the I.O. is the pronoun *you* and the D.O. is a noun, not a pronoun. Do not at present make statements in which the D.O. is a pronoun.

Next ask questions and answer them yourself.

"What am I showing you \now? I'm showing you my \watch.

"What am I showing you \now? I'm showing you the \picture.<sup>3</sup> "What am I showing you \now. I'm showing you the \tennis-ball,<sup>3</sup> etc.

"Am I showing you the \picture? \Yes, | I \am.

"Am I showing you the \map? \No, | I'm \not. "Am I showing you my \watch | or the \tennis-ball? I'm showing you my \watch.

Before putting questions to pupils, use the imperative, so that *me* is heard in the new pattern.

\Jack, | ~show me your \pen. \Susan, | ~show me your pen. \Philip, | ~show me your left \hand. \Mary, | ~show me your \right hand, etc.

Next call two or three pupils to the front of the class, stand with them, and use the imperative again, so that *us* is heard in the new pattern.

<sup>1</sup> Use these statements only if *of* (as in § 108) has been taught.

<sup>2</sup> Or *cricket-ball*, *football*, *table-tennis ball*.

<sup>3</sup> Note 'the picture, etc.', def. art., because it has already been shown. Take care that the objects shown in the first series are shown in the second series.

\Paul, | \David, | \John, | ^come \here, please.  
-Stand \here, | near \me.

\Jack,<sup>1</sup> | ^show us your \pen. \Susan, | ^show us  
\your pen. \Philip, | ^show us your left \hand, etc.

§ 101. When the new verb and the new pattern have been presented in this way, questions may be put to individual pupils (for answers with *me*), and then to the class (for chorus answers with *us*).

\Paul, | ^am I showing you the \picture | or the  
\map? (You're showing me the \map.) \David, |  
-what am I showing \you? (You're showing me your  
\watch, etc.)

For answers in chorus:

-Am I showing you the \picture | or the \map?  
(You're showing us the \picture.) -What am I showing  
you \now? (You're showing us the \ball, etc.)

For individual answers:

\David, | ^show me your \pen. -What are you  
\showing me? (I'm showing you my \pen, etc.)

§ 102. Give examples with *him* (or *her*) and *them* as the I.O.

-Come \here, Paul. -What am I \showing you?  
(You're showing me your \watch.)

Turn to and address the class.

\Yes, | I'm ^showing him my \watch. -What am I  
showing him \now? (You're showing him the \ball,  
etc.)

<sup>1</sup> Jack (Susan, Philip, etc.) are pupils sitting at their desks.

↓David, | ↓John, | ↓Tom, | ↑come ↓here, please.  
What am I ↓showing you? (You're showing us the  
↓picture.)

Turn to and address the class:

↓Yes, | I'm ↑showing them the ↓picture. ↑What am I  
showing them ↓now? (You're showing them the ↓map,  
*etc.*)

§ 103. Next give examples in which names are used for the I.O. instead of the pronouns. Walk round the class and show one of the articles to various pupils in turn. Be careful to use the same pattern. (It is easy to slip into the pattern 'I'm showing the watch to John' unless you are careful. This would be confusing.)

I'm ↑showing John my ↓watch. I'm showing ↓Paul  
my watch. I'm showing ↓David my watch, *etc.*

Give a pupil the ball (or other article) and tell him (in the mother tongue) to go round the class, show it to various pupils in turn, and make statements using their names. You may put questions to other pupils while he is doing this.

↑What's Paul ↓doing? He's showing John the ↓ball.  
↑What's he doing ↓now? (He's showing ↓Tom the  
ball, *etc.*)

§ 104. Continue with *give*. It has already been pointed out that the action of giving a single article is momentary. There is no time for statement, question, and answer. So use a large number of small articles (in a box or other container) so that the activity is prolonged.

Several syllabuses suggest that *give* and *get* should be presented together (*giving something to someone*, and *getting something from someone*). But as *get* usually implies some effort, however slight, on the part of the person who receives the article, *get* is not a very suitable verb for this sort of situation. *Take* was presented in §§ 54–56, and may be used here.

§ 105. A box containing a fairly large number of books or small stones is used for the procedures set out below. Matches can be used, but larger articles are more easily handled and seen.

Paul, | ^come to my \desk, please. ^What are \these? (They're \stones.) ^Where \are they? (They're in this \box.)

Now put the stones in Paul's hands one at a time.

^What am I \doing? I'm ^giving you the \stones.  
\Count them.

(Paul says, as he takes them: /One, | /two, | /three, | etc.)

^What am I \doing? I'm ^giving Paul the \stones.  
(Paul continues: /eight, | /nine, | /ten, | etc.) I'm ^giving him the \stones.

The procedure may be repeated with other articles and in other ways. A pupil may be asked to give articles to you (while you count), or one pupil may give the articles to another pupil, or to two or three pupils (for *us* and *them*). Flowers, taken one by one from a large bunch, may be used.

§ 106. When the new verb has been presented by these procedures, give further practice by walking round the class and asking for various articles.

\John, | ^give me your \pen. \Mary, | ^give me your \pencil. \Susan, | ^give me your \book, etc.

Pupils may be asked to go round the class and do the same.  
You may vary the requests.

\Paul, | ^give David your \pen. \John, | ^give Philip your \book, etc.

No questions should be asked about these momentary activities.

§ 107. A few days later let pupils have further practice with *give* in this pattern and combine it with revision of *take* and *put*, as already taught (§ 54).

Paul, | I'm giving you these stones. You're taking them. You're taking the stones from me. You're counting them. You're putting them on the desk.

Question and answer drills will follow. The procedure can be varied by requiring pupils to give things to you, or to each other, so that the pronouns *him* (*her*) and *them* are used.

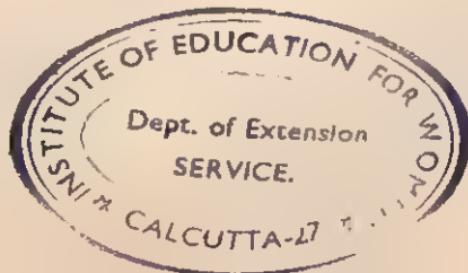
The verb *bring*, in the pattern *bring something in*, may be known to your pupils. (It was suggested as a possibility at the end of § 56.) You may now present *bring* in the pattern *bring somebody something*.

Paul, | show me your book. Bring me your book.<sup>2</sup>  
Give me the book. Thank you.  
Susan, | bring me your book. Open it. Close it.  
Give me the book.<sup>3</sup> Thank you.

<sup>1</sup> Note that *take* implies that Paul holds out his hand for the stones. If Paul is entirely passive, *receive* is a better verb.

<sup>2</sup> If the command is accompanied by a suitable gesture, it will probably be understood. Give a translation if necessary.

<sup>3</sup> Not 'Give me it'.



## CHAPTER 22 (§§ 108-11)

### More Prepositions (Of, behind, in front of)

§ 108. *Of* was used in § 40, in the statements 'Five is a half of ten', 'Two is a quarter of eight', etc.

It is important to give other examples of the use of this preposition. Your pupils have learnt the use of '*s*', as in *John's face*. They should now learn *the face of the clock*.

Do not state anything as a firm rule. You may say that *of* may be used *in most but not all cases*, with reference to a part or parts of an inanimate object. Later on your pupils will hear and see other ways of expressing such relationships (e.g. 'garden wall' for 'wall of the garden', and 'today's newspaper'). So no firm rule should be given.

Start by talking in this way:

This is a \table (or a \chair). These are the \legs of the chair. What \colour are they? They're (\black).

Use the weak form /əv/.

This is a \clock. These are the \hands of the clock.  
This is the \face of the clock. It's \round.

Look at the \blackboard. This is the \top (\bottom) of the blackboard. This is the \middle of the blackboard.

Look at this \box. This is the \top of the box. This is the \bottom of the box. These are the \sides of the box. This is the \lid of the box. This is the \outside of the box. This is the \inside of the box.

The words *round*, *top*, *bottom*, *lid*, *outside*, and *inside* have not been used before. *Side* was used in § 58 (the sides of a square and a triangle).

Call upon pupils to come to the front of the class and make similar sequences of statements. Revise previous work by telling pupils to write their names (or words) in the middle of the blackboard. While they are doing this, ask questions.

Where are you (or Where is Paul) writing your (or his) name?

Ask a mixture of questions with *or* so that full answers with *of* are required.

Is this the top of the blackboard | or the bottom of the blackboard? Is this the outside of the box | or the inside of the box? etc.

Continue with another and quite different use of *of*.

Look at this picture. It's a picture of a boy (of two girls, of some flowers, of some trees, etc.).

If you have, at this stage, taught *water*, *sand*, and other uncountable nouns (see § 112), you may present still another use of this preposition. Make such statements as:

This is a glass of water. This is a bottle of ink.  
This is a box of sand. This is a bag of rice (or flour).

§ 109. It is convenient to present *behind* and *in front of* together. Between (see § 42 and §§ 82-83) may be revised with them.

The verbs *stand* and *sit* are suitable verbs. It is useful to teach, in the Imperative, 'Stand up' and 'sit down'. But when *stand* and *sit* are used in the Present Progressive Tense (e.g. 'I'm standing in front of the blackboard' and 'You're sitting behind Susan'), the adverbs do not occur. *Stand up* and *sit down* are used of the momentary actions in which there is movement; *stand* and *sit* are often used, without the adverb, of the continuing states.<sup>1</sup>

<sup>1</sup> 'I had to stand all the way home in the bus' is preferable to 'I had to stand up all the way . . .'

*In front of* is a compound preposition. Your pupils have already learnt *out of* (§ 55), and you may have taught *at the top (bottom) of* (§ 108).

*In front of* should be firmly associated with *behind* at this stage. Pupils will later on learn *before* with *after*. These two words are used chiefly for expressions of time. Pupils will, at a more advanced stage, meet such examples of *before* used of order ('B comes before C') and of position ('brought before the Judge'). To avoid confusion between *in front of* and *before*, present *in front of* now in close association with *behind*.

§ 110. Place your desk or table in front of the class and stand between the desk and the blackboard (or wall). Then make statements:

I'm standing behind this desk. You're in front of me.

Repeat these statements several times and then continue:

Where's the desk? It's in front of me. Where's the blackboard? It's behind me.

Then go to the door, or a window, and make appropriate statements.

Where am I standing now? I'm standing at the door. The door's behind me.

Call upon pupils to stand behind your desk, or with a door or a window behind them, and make statements. Then ask questions:

Is the desk behind you | or in front of you? (It's in front of me.) Where's the blackboard? (It's behind me.) Is Paul standing at the door? (Yes, he is.) Is the door behind him? (Yes, it is.) Is John standing in front of the blackboard | or in front of the door? (He's standing in front of the door, etc.)

§ 111. Present the orders 'Stand up' and 'Sit down'.<sup>1</sup>

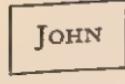
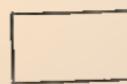
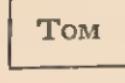
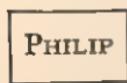
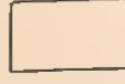
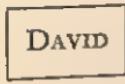
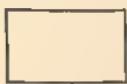
\Paul, I stand up, please. Go to the \blackboard.  
\Stand there.

Where's Paul \standing? He's standing in \front of  
the \blackboard. Where are you \standing, Paul?  
(I'm standing in \front of the \blackboard.) \Thank  
you, Paul. Go to your \desk. \Sit \down.

Where is Paul \sitting? He's sitting be-hind \John.  
He's sitting in \front of \David.

Where's \John sitting? He's sitting in \front of  
\Paul. Who's sitting behind \John? \Paul is. Who's  
sitting behind \Paul? \David is.

Look at \Philip. Where's \Philip sitting? He's  
sitting on Paul's \right.<sup>2</sup> Look at \Tom. He's sitting  
on Paul's \left. Paul's sitting be-tween Philip and  
\Tom.



Give further examples with names of pupils in another part of  
the class. Then ask questions.

<sup>1</sup> If these are not understood from your gestures, give the mother-tongue equivalent.

<sup>2</sup> Right and left from Paul's point of view, not from yours. Note that  
this is a new use of on.

Dick, who's sitting behind you? Who's sitting in front of you? Tom, who's sitting behind Roger? Are you sitting between Alan and John or between Colin and Martin? etc.

You may also require pupils to stand up and make a series of statements.

I'm sitting behind W. I'm sitting in front of X. I'm sitting between Y and Z. Y is sitting on my right (my left).

If you have already taught *no one* (or *nobody*),<sup>1</sup> you may call upon pupils who will have to answer:

P is sitting on my right. No one is sitting on my left.

Or:

P is sitting in front of me. No one is sitting behind me.

Note that you cannot yet expect the answer 'There's no one sitting . . .'.

Blackboard drawings may also be used for *behind* and *in front of*. The new verb *draw* is needed.

Look at the blackboard. I'm drawing a house. Now I'm drawing a tree. I'm drawing the tree behind the house. Now I'm drawing a motor-car. I'm drawing the motor-car in front of the house. Where's the tree? (It's behind the house.) Where's the motor-car? (It's in front of the house.)

You may then call upon pupils to come to the blackboard and make similar drawings. While they are drawing they will make statements. They may ask questions, to be answered by other pupils. Other pupils may both ask and answer questions.

<sup>1</sup> See § 70.

## CHAPTER 23 (§§ 112-18)

### Uncountable Nouns

§ 112. The nouns that have been presented so far have been countable nouns and proper nouns. In this chapter procedures for presenting some nouns which are generally uncountable are set out. These nouns are names of materials. The learner has to see that these new nouns are not used (except with changes of meaning with which we are not at present concerned) with the indefinite article, with numerical adjectives, or with plural verbs.

§ 113. A simple procedure is to make pairs of statements, one with a countable noun and the other with an uncountable noun. If the two nouns are naturally associated, so much the better.

Hold up first an ordinary pen (not a fountain pen) and then a bottle of ink.

This is a \pen. This is \ink.

Repeat the two statements several times.

Hold up an ordinary drinking-glass (empty), and then pour water into it from a jug or bottle. Make the statements:

This is a \glass. This is \water.

The second statement should be made while you are pouring the water into the glass. Pour more water into the glass and repeat the second statement. Empty the water out of the glass and again, as you do so, say:

This is \water.

Next, to contrast the plural (for countables) and the singular (for names of materials), hold up a number of pens and a bottle of ink.

These are \pens. This is \ink.

Place a number of glasses on your desk or table.

These are \glasses.

Then, as you pour water into each of them, say:

This is \water.

There are other possibilities. You may have cups and milk, cups and rice (to be poured from a bag into the cups), saucers and sugar.

This is a \saucer. This is \sugar.

§ 114. The nouns presented in the last section may be used again with *there is* and *some, any, no*.<sup>1</sup>

What is there in my left \hand? There are some \pens. What is there in my \right hand? There's a \bottle. Is there anything \in the bottle? \Yes, | there \is. There's some \ink.

Use the weak forms in these statements:

There are some pens. ðərəsəm \penz

There's a bottle. ðəzə \botl

There's some ink. ðəzəsəm \ink

Yes, | there is. \jes | ðər \iz

What are \these? They're \glasses. What's \this? It's a \bottle. There's some \water in the bottle. Is there any -water in these \glasses? \No, | there \isn't. There's \nothing in these glasses.

Similar sequences may be used with the cups and saucers, the milk, sugar, and rice. After you have given enough repetitions, the questions may be put to pupils. Finally pupils may be required to come forward and repeat the sequences.

<sup>1</sup> See Chapters 14 and 15.

§ 115. The new pattern *Noun* × of × *Noun* (as in *box of matches*, *glass of water*) may now be presented.<sup>1</sup> Start with countable nouns. Use the pattern *there is (are)* again, and *some, any, no*.

-Look at \this. It's a \box. It's a box of \matches. These are \matches.

-What's \this? \This is a box, | \too. It's a box of \pencils. \Look. I'm \opening the box. These are \pencils. There are (-ten) \pencils in this box.

-What's \this? It's a \tin.<sup>2</sup> It's a tin of ciga\rettes.<sup>3</sup>

\Look. These are ciga\rettes. There are (-fifty) ciga\rettes in this tin.

This is a \packet of cigarettes.<sup>4</sup> There are -ten ciga\rettes in this packet.

If you have a basket and a supply of fruit, you may continue with *basket of (oranges, etc.)*. Wall pictures or blackboard sketches may be used.

The nouns presented in § 113 may be used for the pattern *Noun* × of × *Noun* in which the second noun is an uncountable noun.

This is a \glass of \water.

This is a \bottle of \ink.

§ 116. For such materials as wood, glass, paper, leather, cloth, bread, cheese, the word *piece* is needed. When you show a piece of wood or other material, see that it is not an article that can be named. A piece of leather should be a shapeless piece, not a leather belt. A piece of glass should be a shapeless, broken piece, not a pocket mirror. Do not hold up a wooden ruler and say, 'This is a piece of wood'. A piece of paper should be a torn piece, not something that would be more accurately called 'a sheet of paper'.

<sup>1</sup> See § 108.

<sup>2</sup> Use *can* if American English is preferred.

<sup>3</sup> Or plums, tomatoes, or whatever is available.

<sup>4</sup> Or envelopes.

What's *this*? It's a piece of *glass*. Is *this* a piece of *glass*? *No*, | it *isn't*. It's a piece of *wood*.

This is a piece of *cloth*. This is a piece of *leather*, *etc.*, *etc.*

Put questions to the class and require answers.

Is this a -piece of *glass*? Is this a -piece of *wood* | or a -piece of *glass*? What's *this*?

Require pupils to handle the materials, make statements, ask and answer questions.

The noun *chalk* has been avoided because some speakers use a 'piece of chalk' and others use 'a chalk', 'a box of coloured chalks', etc. If you wish, use *chalk* either as a countable or as an uncountable noun, but do not confuse pupils at this stage by using it as both.

§ 117. The words *full* and *empty* may be presented now. Use both countable and uncountable nouns.

Look at this *box*. It's *full* of *matches*. Look at this *bag*. It's *full* of *books*. Look at this *glass*. It's *full* of *water*. What is there in this *bottle*? There's *nothing* in this bottle. The bottle's *empty*.

Is there -anything in this *box*? Yes, | it's *full*. It's full of *balls*. Look! I'm *taking* the balls *out*.<sup>1</sup> I'm putting them on the *desk*.<sup>1</sup> The box is *empty* now. There's *nothing* *in* it.

§ 118. Your pupils will not learn to use constructions in the passive voice for a long time yet. There is no reason, however, why they should not learn the words 'made of' in such simple statements as these:

<sup>1</sup> As in §§ 55-56.

This table is made of wood.

This window is made of wood and glass.

Give an equivalent of these statements in the language of your pupils and then continue with other examples. Restrict the number of new words to what you consider to be reasonable.

This is my coat. It's made of wool (*cotton, etc.*). What are my shoes made of? They're made of leather. What's this desk made of? It's made of wood. Is the board<sup>1</sup> made of wood?

Pupils may be required to make similar statements and to ask questions to be answered by their class-mates.

Note that the word *glass* has been used in two senses, first meaning a drinking utensil, and secondly meaning the material of which windows, mirrors, etc., are made. If your pupils are by now using notebooks, they should write in them examples of both senses.

There is a glass of water on the table.

There are six glasses on the table.

Windows are made of glass.

<sup>1</sup> Or *blackboard*.

## CHAPTER 24 (§§ 119–22)

Mine, yours, his, hers, ours, theirs, whose  
Mary's, one(s) (indef. pron.)

§ 119. Start with *mine* and *yours*. Call a pupil to the front of the class.

↓Mary, | ~come ↓here, please. ~Bring your ↓book.

Now hold up your own book and say:

This book is ↓mine.

Repeat the statement several times, and shorten to:

This book's ↓mine.

Next touch or point to Mary's book and say, looking at Mary as you speak:

This book is ↓yours.

Repeat several times and combine the two statements.

This book's ↓mine, | and this book's ↓yours.  
Say to Mary:

~Put your book on my ↓desk. ↓Thank you. ~Go back to your ↓seat.<sup>1</sup>

Hold up your own book and point to Mary's book on the desk.

This book's ↓mine. ~Whose book is ↓that? It's ↓Mary's. This book's ↓mine. That book's ↓Mary's. My book's ↓red. Mary's book is ↓green.

<sup>1</sup> In this sentence *back* as an adverb and the noun *seat* are new. There is no need to comment on the words. If you use this command regularly from now on whenever a pupil is to return to his or her seat, the meaning will soon be known.

Revise the use of *which* (§ 75) and of adjective phrases after a noun.

Which book is *mine*? The *red* book is *mine*.  
Which book is *Mary's*? The *green* book is *Mary's*.

Next point to books or other articles on the desks of your pupils. Ask questions. Answer these yourself at first, but later require pupils to give answers.

Whose book is *that*? (*To Peter*) It's *yours*, Peter.  
Whose pen is *this*? (*To the class, holding the pen up*) It's *John's*. (*To John, as you hand it to him*) This pen is *yours*, John. (*To Paul, as you touch his desk*) Whose *desk* is *this*, Paul? (It's *mine*.) (*To David, as you touch Paul's desk*) Whose *desk* is *this*, David? (It's *Paul's*.) (*To John, as you touch David's desk*) Is this desk *yours* | or *David's*? (It's *David's*.) (*To Jack, as you touch Jack's desk*) Is this desk *Paul's* | or *yours*? (It's *mine*.)

When this new material has been mastered, pupils may be asked to take charge, make statements, and ask questions.

**§ 120.** Present *ours* and *theirs* next. To do this one group of pupils may be called to the front and asked to place their books on the teacher's desk or table. Another group may be asked to place their books on the floor (or on the desk of one of the pupils). The teacher joins the first group and places his book with the others. He says, while standing with the first group, near the desk or table:

These books are *ours*.

Each member of the group is required to repeat the statement. The teacher then asks the question:

Whose books are *these*? They're *ours*.

He then puts the question to the group collectively, for the chorus answer, and then individually, for individual answers. Then, pointing first to the books belonging to members of the second group, and then to the group, he says:

"Those books are \theirs. Those books aren't \yours; | they're \theirs. Whose books are \these?<sup>1</sup> These books are \yours.

**§ 121.** If you have a class of both boys and girls, there will be no difficulty in presenting *his* and *hers*. One boy (David) and one girl (Nancy) can be called to the front and asked to place articles on your table. You may then make statements, ask and answer questions.

"Look at the -two books on the \table. This is \his book. It's \red. This is \her book. It's \green. The red book is \his. The green book is \hers.

"Which is \his, | the \red book | or the \green book? The \red book is his.

\David, | \which is \your book? (The \red book's mine.) \Nancy, | \which is \David's book? (The \red book's his.) \Nancy, | \which book is \yours? (The \green book's mine.) \Paul, | \which book is \Nancy's? (The \green book is Nancy's, etc.)

If you have a class of boys only or girls only, use wall pictures or blackboard sketches. Pictures of a boy and a girl with a pet dog and a cat will do very well. You can then make statements and ask questions:

"Look at this \boy. Has he a \dog | or a \cat? (He has a \dog.) Look at this \girl. Has \she a dog? (\No, | she \hasn't. She has a \cat.)

"Is the dog \this | or \hers? (It's \his.) Whose is the \cat? (It's \hers.)

<sup>1</sup> Pointing to the pile of books at his side.

§ 122. The indefinite pronoun *one* may be presented when the possessives *mine*, *yours*, etc., are being drilled. *This one* and *that one* are regularly used; *these ones* and *those ones* are not often used, *these* and *those* alone being preferred. *Which one* and *which ones* should be presented. *One* and *ones* can be introduced when the material in the preceding sections of this chapter is being revised.

This pen is \mine. That one is \yours (\his, \hers).

That desk is \mine. This one is \yours (\his, \hers).

\Look at these three \pencils. \Which one is \Paul's? The \red one is. \Which one is \David's? The \green one is. \Which one is \Tom's? The \black one is.

\Look at these \books. \Which ones are \mine? \These are. \Which ones are \yours? These \red ones are.<sup>1</sup> \Which ones are \Tom's? These \brown ones are.

Use other articles so as to give further examples, e.g. *those (these) large (small) boxes, these long (short) lines*.

<sup>1</sup> Note that although *these* (alone) is commoner than *these ones*, phrases in the pattern *these (those) X adjective X ones* are common.

## CHAPTER 25 (§§ 123-6)

### The future with *am (is, are) × going to* × Infinitive

§ 123. The structure in which a finite of *be* is used with *going to* and an infinitive, with or without an adverbial of time, is commonly used to indicate a future activity or state. It usually indicates intention, but may also indicate probability or likelihood.

'I'm going to write a letter' is probably more usual, if intention is to be indicated, than 'I shall (or will) write a letter.'

This chapter sets out procedures for presenting this structure.

§ 124. Start with examples of *go* in the Present Progressive Tense, and then give statements with an infinitive added. Stand at a distance from the blackboard.

Where's the \blackboard? It's \there. I'm ^going to the \blackboard. I'm going to ^write my \name on the blackboard. What am I \doing? I'm ^writing my \name.

I'm going to ^draw some \lines on the blackboard.  
What am I going to do? I'm going to ^draw some \lines.  
What am I \doing? I'm drawing \lines.  
(... \five, | \six, | \seven, | ...) What am I doing?  
I'm drawing \lines. (... \ten, | \eleven, | \twelve, | \thirteen ...) How many lines are there on the blackboard \now? (There are fifteen.)

\Peter, | ^come \here, please. ^Clean the \blackboard.<sup>1</sup> (To the class) What's Peter going to \do? He's going to ^clean the \blackboard. (To Peter) What are

<sup>1</sup> Do not allow Peter to have the duster (or eraser) until the question and answer series is finished.

you -going to \do, Peter? You're going to -clean the \blackboard. -What are you \doing, Peter? (I'm -cleaning the \blackboard.) \Thank you, Peter. -Go back to your \seat.

§ 125. Give other examples (e.g. opening and closing a door, window, or book, putting articles into a bag or box and taking them out). Then, when the new pattern is familiar to the class, continue with questions to be answered by pupils, either individually or in chorus. Questions should be put to pupils who are doing things and also to those who are looking on. Start with activities that you yourself perform.

I'm going to -open this \box. -Am I going to open this \bag? (\No, | you're \not). -What am I going to \do? (You're going to open that \box.) I'm going to put my \pen in the box. -Am I going to put my \pen in the box? (\Yes, | you \are.) -Am I going to put my \pencil in the box? (\No, | you're \not.) -What am I going to \do? (You're going to put your \pen in the box.) -Where am I going to put my \pen? (You're going to put it in the \box.) I'm going to \close the box. -What am I going to do \now? (You're going to \close the box.)

For the next sequence it will be necessary for you to control the activities of the pupil by not giving him the chalk or duster until the questions and answers for the particular activity are finished. The vocabulary needed was presented in Chapter 8 ("Telling the Time"). Draw a large circle on the blackboard and then proceed:

(a) \Paul, | \Peter, | -come to the \blackboard, please. We're going to draw a \clock. \Paul, | -write the number \six. \Peter, | -what's Paul going to \do? (He's going to write the number \six.) \Paul, | -are you going

to write the number /six | or the number \nine? (I'm going to write the number \six.) \Henry, | ^Is Paul going to write the number /six? (\Yes, | he \is.) ^Is he going to write it at the /top | or at the \bottom?

(b) \Peter, | ^write the number \twelve. \Paul, | ^what's Peter going to \do? (He's going to write the number \twelve), etc., etc.<sup>2</sup> \Thank you, Peter. \Thank you, Paul. ^Go back to your \seats.

(c) \Alan, | \David, | ^come to the \blackboard, please. \Alan, | ^draw the \long hand, please. \David, | ^what's Alan going to \do? (He's going to draw the \long hand.) \Alan, | ^what are you going to \do? (I'm going to draw the \long hand.)<sup>3</sup> \Thank you, Alan.

(d) \David, | ^draw the \short hand, please. \Alan, | ^what's David going to \do? (He's going to ^draw the \short hand.)<sup>4</sup> \Thank you, David. \Thank you, Alan. ^Go back to your \seats.

§ 126. The phrase *rub out* may now be taught. Use it yourself first. Then get pupils to use it in answers.

^Look at \this. It's a \duster.<sup>5</sup> I'm going to ^rub the long hand \out.<sup>6</sup> ^What am I \doing? I'm ^rubbing the long hand \out.

<sup>1</sup> Now give Paul the chalk and let him write the number six. Then take the chalk from him.

<sup>2</sup> Continue questions as in (a). Take the chalk from Peter when he has written the number twelve.

<sup>3</sup> Now give Alan the chalk. Take the chalk from him when he has drawn the long hand.

<sup>4</sup> Continue as in (c).

<sup>5</sup> Or eraser if duster is not the right word for what you use for cleaning the blackboard.

<sup>6</sup> Although 'rub out the long hand' is possible here, stick to the pattern already presented (in §§ 54–56), with the object between the verb and the adverb.

\Roger, | ~come \here, please. ~Rub the \short hand out.<sup>1</sup> What are you going to \do, Roger? (I'm going to ~rub the \short hand out.) \Harry, | ~what's Roger going to \do? (He's going to ~rub the \short hand out.)

If further practice is needed, pupils may be asked to draw other objects (e.g. an animal, a house) and to say what they are going to do, and ask and answer questions. They may rub out parts of the drawings (e.g. the tail, legs, head, of an animal) and again talk.

In this chapter the infinitive forms of various verbs (write, draw, do, clean, open, close, put, take, rub) occur for the first time. The infinitive forms are identical with the imperative forms, which are also used. The infinitives here are used with *to*. Unless your pupils are very young, you may like to call their attention to these forms. (Do not tell them that infinitives are always used with *to*. They will soon meet infinitive forms without *to*, as in 'He will go (come, etc.)'.)

<sup>1</sup> Keep the duster back until questions and answers are finished.

## CHAPTER 26 (§§ 127–31)

### The Present Perfect Tense

(for actions in the immediate past, with the result prominent in the present)

§ 127. Chapter 10 of this book opens with a discussion concerning the Present Progressive Tense and the Simple Present Tense, and the reasons for presenting the Progressive Tense before the Simple Present. To many teachers it will seem even more revolutionary to present the Present Perfect Tense before the Simple Present. There are several good reasons for doing so.

The Present Perfect Tense requires the teaching of no new grammar mechanisms for the interrogative and negative. The interrogative is formed by inversion of subject and finite verb, a mechanism with which pupils are now thoroughly familiar. The negative involves the placing of *not* after the finite *have* or *has*. Pupils have been placing *not* after *am*, *is*, and *are*, so again there is no new mechanism.

The Present Perfect Tense has many uses. Some of these will probably be difficult for your pupils. But the use to be presented here is not difficult. The tense is presented in a simple sequence easily demonstrated through class-room procedures. We are first *going to do something*, next we *are doing it*, and then we *have done it*. The addition of the word *just* is suggested because this adverb is so often used in this kind of situation.

§ 128. Use the procedures set out in the last chapter for *going to* and an infinitive. No new words need be presented, but the past participle forms will, of course, be new. Many of the most frequently used English verbs are, unfortunately, irregular, so we have such forms as *gone*, *done*, *put*, *taken*, *drawn*, *given*. It would be convenient if we could restrict ourselves to regular forms such as *walked*, *opened*, *closed*, *pushed*, *pulled*. It would be wrong, however, to do this. Irregular verbs such as *come*, *go*, *draw*, *write*, *run*, *sit*, are too common to be postponed.

§ 129. Here is a specimen sequence. In parts (a) and (b) questions may be answered by the pupils. When part (c) is reached, answers are to be given by the teacher.

(a) "Look at this \box. It's full of \balls. I'm going to "take the balls \out. \What am I going to do, Harry? (You're going to "take the balls \out.)

(b) I'm "taking the balls out of the \box. \One, | \two, | \three, | \four, | \dots I'm \counting them \dots, \five, | \six, | \seven, | \dots "What am I \doing, Tom? (You're "taking the balls out of the \box.) "Where am I \putting them? (You're putting them in the \bag.)

(c) \Look. The box is \empty now. I have "taken the balls out of the \box. I have "put them in the \bag. \Look. They're in the \bag now.

Repeat these statements several times. Hold up the empty box as you say 'The box is empty now', and say 'now' very clearly. You want to cause pupils to associate the new tense form (*have* and the past participle) with the idea of now, present time.

§ 130. Now give several more examples of the new tense, in a rapid sequence.<sup>1</sup>

\Look. I've "just put my -book on the \table. It's on the \table now. \Paul, | "come to the \table, please. I'm going to "give you the \book. I've "just given you the \book. "Put the -book on the \table. You've "just put the -book on the \table. The book's on the \table now. "Go back to your \seat, Paul. "Sit \down. You have "just sat \down, Paul. \I'm going to sit down. I've "just sat \down.

<sup>1</sup> Be careful, when using the verb *give*, to stick to the pattern taught in Chapter 21: *give somebody something*.

\Peter, | ^come \here, please. ^Take this \book.  
 I've \given you the book. You've \taken it. \Open the  
 book. ^What have you just \done? You've ^just  
 -opened the \book. Now \close it. You've ^just \closed  
 the book. ^Now go to \Paul. ^Give \Paul the book.  
 You've ^just given \Paul the book. \Paul, ^come here  
 and give \me the book. \Paul, | you've ^just given \me  
 the book.

**§ 131.** When pupils have heard all these examples, repeated and varied, give pupils opportunities of using the new tense, first in statement form (answers to questions) and then in the interrogative form.

Give commands, make statements, or ask questions about what is going to be done, what is being done, and then about what has been done. Put some of the questions to the pupils who are carrying out the commands and other questions to the rest of the class.

\Susan, | ^come to the \board. ^Write your \name.<sup>1</sup> ^What are you going to \do, Susan? (I'm going to write my \name.) ^What's Susan \doing, Mary? (She's writing her \name.) ^What has Susan just \done, Agnes? (She's just written her \name.) \Who has written her name, Lucy? (\Susan has or \Susan has written her name.) \Susan, | \Where have you written your name? (I've written it on the \board.) ^Clean the \board, Susan. ^What's Susan going to \do, Joan? (She's going to clean the \board.) ^What has Susan just \done, Jane? (She's cleaned the \board.) \Thank you, Susan. ^Go back to your \seat.

<sup>1</sup> As on previous occasions, see that the chalk and duster are not available until the questions and answers are finished.

This sequence may be repeated with other activities, such as drawing an animal, taking out articles from a bag or box and putting them into something else.

When answers come fluently and correctly, require pupils to take complete charge, that is, to do everything that you have been doing.

Note that you have taught only one use of the Present Perfect Tense, its use with reference to actions in the immediate past and the present result of such actions.

## CHAPTER 27 (§§ 132-7)

### The Simple Past Tense (1): Was, Were; Had

§ 132. The Past Tense form *was* is known.<sup>1</sup> The form *were* is new. These two forms may be presented together with further practice in the use of *going to* and an infinitive, and the Present Perfect Tense. This method of presentation helps to make clear the difference between the Simple Past and the Present Perfect. Here are some procedures:

—Look at the \table. There's a \book on it. I'm going to —take the book from the \table. I'm going to —put it in this \bag. —What have I \done? I've —taken the book from the \table. I've —put it in this \bag. —Where's the book \now? It's in this \bag. It —was on the \table. —Now it's in this \bag.<sup>2</sup>

Repeat several times. Then use the same sequence with *books*, so that *were* is presented.

—Look at the table a\gain. There are some \books on it. I'm going to —take the -books from the \table. I'm going to —put them in this \bag. —What have I \done? I've —taken the -books from the \table. I've —put them in this \bag. —Where are the books \now? They're in this \bag. They —were on the \table. —Now they're in this \bag.

Use the strong forms of *was* and *were* in these statements.

It was on the table.      it —woz on ðə \teibl.

They were on the table. ðei —wə:r on ðə \teibl.

The strong forms are needed to make a contrast with *is* and *are*.

<sup>1</sup> See § 95 ('Yesterday was Sunday', etc.) and § 96 ('What was the date yesterday?', etc.).

<sup>2</sup> Note the position of *now*. It is placed first for emphasis.

§ 133. These sequences may now be repeated with questions to be answered by pupils. They may then be used again with pupils performing the activities and answering questions about these activities. Finally pupils may take over the complete sequence, giving the commands, making the statements, and asking and answering the questions.

Note that the strong forms of *was* and *were* are used. Strong forms occur in the questions and in the short answers.

Was it on the table? Yes, | it was.

~woz it on ðə ðteibl? ~jes, | it ~woz.

Were they on the table? Yes, | they were.

~wə: ðei on ðə ðteibl? ~jes, | ðei ~wə.

§ 134. The adverb *ago* is useful here, in such expressions of time as 'a minute ago' and 'a few seconds ago'.<sup>1</sup>

Take various articles and move them from one place to another, making statements as you do so.

Where's my ~watch? ~Look, | it's on my ~wrist.  
Where is it ~now? I've taken it ~off. It's in my ~pocket. Where was it a few seconds a~go? It was on my ~wrist. Where is it ~now? It's in my ~pocket.

Where are my ~keys? ~Look, | they're on the ~desk.  
Where are they ~now? I've put them in the ~drawer. They're in the ~drawer now. Where were they a few seconds a~go? They were on the ~desk. Where are they ~now? They're in the ~drawer.

Note that the weak forms of *was* and *were* are used now. They are used in the answers to the *where* questions.

Where was it a few seconds ago?

~weə woz it ə fju: sekəndz ə~gou?

<sup>1</sup> Give an equivalent in the mother tongue for these new expressions. They are to be learnt incidentally here, and will be presented more systematically later.

It was on my wrist.

it wəz on mai \rist.

Where were they a few seconds ago?

~weə wə: ðei ə fju: sekəndz ə \gou?

They were on the desk.

ðei war on ðə \desk.

§ 135. Give some examples of *were* with *you* and *we*. This can be done by calling upon two or three pupils to stand in different places.

~Where are you \now? You're near the \blackboard.

~Where were you a minute a\go? You were near the \door, etc.

You will stand with the pupils for *we*.

~Where are we \now? ~Where were we half a minute a\go? etc.

§ 136. The forms *wasn't* and *weren't* should be presented. Here are suggestions:

~What's to\day? It's \Thursday. ~What was \yesterday? It was \Wednesday.<sup>1</sup> ~Was yesterday \Sunday? \No, | it \wasn't.

~Was Paul here \yesterday? \Yes, | he \was. ~Was Paul here on \Sunday?<sup>2</sup> \No, | he \wasn't. Paul \wasn't here on Sunday. \Peter, | ~were you here \yesterday? \Yes, you \were. ~Were you here on \Sunday?<sup>2</sup> \No, you \weren't. You \weren't here on Sunday.

Other sequences are easily found. Give some in which pupils answer questions and use the forms *was*, *wasn't* and *were*, *weren't*.

<sup>1</sup> As in § 95.

<sup>2</sup> Or Friday, or any other recent day that was a holiday.

Were you near the blackboard a few seconds ago? (Yes, | I was.) Were you near the door? (No, | I wasn't.) Was I standing near Paul a minute ago? (Yes, | you were.) Was I standing near Peter a minute ago? (No, | you weren't.)

§ 137. The Past Tense form *had*, and the negative *hadn't*, may be presented by using sequences such as this:

Look, | I have three pencils in my hand. I'm going to put one in my pocket. How many -pencils have I in my hand now? I have two. A few moments a-go I had three. Now I have two.

Give other examples using different articles. Then repeat, putting questions to the class:

How many books have I on my desk now? (You have three.) How many had I a few -seconds a-go? (You had five, etc.)

Use long sequences to revise recent tense usages and verb patterns:

Susan, | give Mary these three books.<sup>1</sup> Mary, | what has Susan just done? (She's given me three books.) Jane, | what has Susan done? (She's given Mary three books.) Mary, | give me the red book. What have you just done? (I've given you the red book.) Joyce, | how many books has Mary now? (She has two.) How many books had she a minute a-go? (She had three.) Betty, | who has the red book now? (You have.) Mary, | now give me the

<sup>1</sup> Note the new structure *these three books*. *These* and *those* precede adjectives of number. The three books used here should be three different colours.

\brown book. \Joan, | ^what has Mary just \done?  
(She's given you the \brown book.) ^How many books  
has Mary \now, Helen? (She has only \one.) ^How  
many had she five seconds<sup>1</sup> a\go? (She had \two.)  
^How many had she two \minutes<sup>1</sup> ago? (She had  
\three.) \Nelly, | ^had Mary \ten books two minutes  
ago? (\No, she \hadn't. She had \three.)

<sup>1</sup> Or whatever is approximately correct.

## CHAPTER 28 (§§ 138-44)

### The Simple Past Tense (2)

§ 138. The Past Tense forms of many of the commonest verbs are irregular. We cannot postpone verbs such as *come*, *go*, *sit*, *stand*, and *write* merely because they are irregular. Pupils must learn them. We can, however, start with a group of verbs with Past Tense forms that are regular. The Past Tense will be presented in a sequence of statements, questions, and answers. At first, however, the interrogative and negative forms (requiring *did* and the infinitive) will not be used. Questions will be used only in the Present Progressive and Present Perfect Tenses.

§ 139. In the specimen sequences that follow only verbs that are already known are used. These verbs are all regular (i.e. the Past Tense form has *-d* or *-ed* in the spelling). The sounds of the Past Tense ending are /t/, /d/, and /id/, as in *look(ed)* /luk(t)/, *pull(ed)* /pul(d)/, and *count(ed)* /kaunt(id)/.

↓Alice, | ^count the \lines on the blackboard. ^How many \are there? (There are \three.) ^What has Alice just \done, Nancy? (She's ^counted the \lines on the blackboard.) ↓Alice, | ^rub the \red line out.↓ Joan, | ^what's Alice going to \do? (She's going to ^rub the \red line out.) ↓Betty, | ^what has Alice just \done? (She's ^rubbed the \red line out.) ↓Thank you, Alice. ^Go back to your \seat.

Ask two other pupils to rub out the other two lines (white and blue). Use the same questions and answers. Then, when the pupils are all in their seats, continue:

^Are there any lines on the blackboard \now? ↓No, |

<sup>1</sup> As on previous occasions, see that Alice cannot get the duster or eraser until questions and answers are finished.

there aren't. There are no lines on the blackboard now.

A few minutes ago there were three lines on the board. There was a red line, a white line, and a blue line. Alice rubbed the red line out. Mary rubbed the white line out. Jill rubbed the blue one out.

§ 140. In order to contrast the Present Perfect and the Simple Past, make a simple sketch on the blackboard (e.g. a matchstick figure of a man), and talk in this way:

Look, I'm drawing a man. I'm going to rub the legs out. What have I just done? I've rubbed the legs out. Now I'm going to rub the arms out. Look, I've rubbed the arms out. Now I've rubbed the head out.

First I rubbed the legs out. Next I rubbed the arms out. Then I rubbed the head out.

§ 141. Give further examples using *push* and *pull* (e.g. a desk or table), *open* and *close* (e.g. a book, handbag, door, or window), *show* (in the pattern *show somebody something*), *walk*, and *touch*. Give examples of the negative and interrogative and of short answers (e.g. Yes, I did). Use the contracted form *didn't*. Here are specimen sequences:

(a) Jack, I go to the door. Touch it. Open it. Close it. Walk to the blackboard. Touch the top of the blackboard. Now touch the bottom of the blackboard.

Take this duster. Clean the blackboard. Show the class the duster. Thank you. Go back to your seat.

(b) What did Jack do a minute ago? He went to the door. He touched it. He opened it. Then he closed it. What did he do next? He walked to the blackboard. He touched the top of the blackboard. Then he touched the bottom of the blackboard. Then he took the duster. He cleaned the blackboard. He showed you the duster. Then he went back to his seat.

§ 142. Such long sequences will need to be repeated several times before your pupils are familiar with the new forms. In the repetitions an occasional addition may be made. For example, while the pupil is at the blackboard:

Write your name on the blackboard. Now rub it out.

Then, in the sequence that follows, the Past Tense form *wrote* will be presented.

He wrote his name on the blackboard. Then he rubbed it out.

When pupils have heard many sequences, require a pupil to give a sequence of commands (as in (a) above). Then put questions to the class:

What did Roger do first? (He walked to the blackboard.) What did he do next? (He wrote his name on the blackboard, etc.)

§ 143. Give further sequences using the Past Tense forms *put*, *took*, *came*, and *gave*. Contrast the Past Tense and the Present Perfect Tense by using *today* and *yesterday*, *this week* and *last week*. Note that *last week* is a new teaching item. *Last* has been used only in conjunction with *first* (the *first* and *last* months of the year). Now you are using *last* in contrast to *this*.

Here are specimen sequences:

"Were you here *yesterday*? \Yes, | you \were. You came to school \yesterday.<sup>1</sup> You have come to school to \day.

\Tom, | "were you at school<sup>1</sup> last \week? \Yes, | you \were. You came to school last \week. "Did \Paul come to school last week? \Yes, | he \did. "Did you come to school on \Sunday?<sup>2</sup> \No, | you \didn't. \I didn't come to school on Sunday.

"Did I give you English lessons last \month? \Yes, | I \did. I "gave you English lessons last \month. "Have I given you English lessons \this month? \Yes, | I \have. I've given you English lessons \this month. "Did I give you \French lessons last month? \No, | I \didn't. "Have I given you French lessons \this month? \No, | I \haven't.

\Susan, | "come \here, please. "Open this \box. What have you just \done, Susan? (I've "opened the \box.) "Put this \book in the box. "What have you \done? You've "put the book in the \box. "Take the book \out. You've "taken the book \out. "Give \Helen the book. "What has Susan just \done, Anne? (She has "given Helen the \book.)

"What did Susan do \first? She came \here. "What did she do \next? She "opened this \box. "What did she do \then? She "put this \book in the box. "What did she do \then? She "took the book \out. "Did she give \me the book | or did she give \Helen the book? She gave \Helen the book. "Who has the book \now?

<sup>1</sup> The use of *school* without an article may be commented on.

<sup>2</sup> Or Friday if Friday is the weekly holiday.

\Helen has. \Helen, | ^give \me the book. \Thank you.  
What has Helen just \done? She has ^given \me the book.

In this long sequence you have used the Past Tense forms *came*, *gave*, *put*, and *took*, and the Past Participle forms *come*, *given*, *put*, and *taken*. Write out on the blackboard in three columns the irregular forms so far presented.

come	came	come
do	did	done
give	gave	given
go	went	gone
put	put	put
take	took	taken
write	wrote	written

Then write sentences in which the new forms are used.

Tom *gave* me a book *yesterday*.

Tom *has given* me a book *today*.

I *wrote* my name on the blackboard *yesterday*.

I *have written* my name on the blackboard *today*.

Pupils should write sentences of this kind, each with an adverb or adverb phrase of time, in their notebooks.

§ 144. After several repetitions of this material, so that correct associations may be formed between tense and time, the sequences may be used again with answers from the pupils. When the answers come easily, promptly, and correctly, pupils may take charge by making the statements, asking and answering the questions.

Further practice may be given by using the suggestions given in § 85 for teaching the prepositions *over* and *under*.

## CHAPTER 29 (§§ 145-56)

### Numerals after *these*, *those*, and the possessives; *every*; *all*; *both*

§ 145. The new material in this chapter is concerned with word order. *These* and *those*, and such possessives as *my*, *your*, *Tom's*, precede numbers, as in *these three bags* and *Tom's two brothers*. So do *both* and *all*, as in *both these boys*, *all Mary's books*. These and other patterns in which determinatives are used, may be presented in the ways suggested and illustrated below.

§ 146. Start with simple statements in which a number is used with a plural noun. Then continue with statements in which numbers are used without the nouns.

There are ten \balls in this bag. I'm taking them out. \Look! Five are \red. Three are \green. Two are \white.

How many \books are there on that shelf? \Count them, Tom. (There are four\teen.) Four are \green. Five are \black. Five are \blue.

Require pupils to make similar sequences (e.g. about differently coloured lines, short and long words, small and capital letters, large and small numbers, all on the blackboard).

§ 147. For examples of the possessives and numbers, it will be useful if pupils have, or are supplied with, articles of various sizes and colours, such as balls, pencils, books, stones (e.g. rounded pebbles as found on beaches or in river beds). The distribution of these provides an opportunity for revision of the verb *give* (in the pattern *give somebody something*).

Come \here, William. I'm going to give you some \books. \Take them. How many books have I \given

you? (You've given me three.) Put them on that table. Paul, I'm going to give you some books. Peter, how many books have I given Paul? (You've given him four books.) Paul, put the books on the table. Peter, take these books. How many books have I given you, Peter? (You've given me five.) Put them on the table, please.

There are now three lots of books on the table: three for William, four for Paul, five for Peter. Put another lot of books on the table and say:

These books are mine.

Then, speaking to William, Paul, and Peter in turn, say:

These three are yours. These four are yours. These five are yours. Whose are these? These four are mine.

Next address the class. Touch or point to the books and say:

These three are William's. These four are Paul's. These five are Peter's. These four are mine.

Require William, Paul, and Peter in turn to make statements, first addressing the 'owners' of the books and then the class.

Require other pupils to distribute the books, or other articles, to make the statements ('I'm going to give you . . .'), ask the questions ('How many . . . have I given . . .?'), and make further statements ('These . . . are mine; these are Mary's, etc.').

**§ 148.** Follow the same procedure, distributing articles to pupils, but this time do it so that each pupil has a number of articles of the same colour. You will then be able to say:

How many balls has Susan? She has two. How many balls has Anne? She has five, etc.

Your two are red, Susan. Your five are white, Anne. What colour are mine? My four are green.

§ 149. Give further practice by asking three or four pupils to draw lines in coloured chalk on the blackboard. Each pupil may have a different part of the blackboard and write his or her name after or near the lines. You can give instructions and ask questions to revise tense usages:

John, take this piece of chalk. What colour is it? (It's red.) Draw three lines on the blackboard. Draw them here, please. What has John just done? (He's drawn three lines.)

When the lines are drawn, require pupils to make statements and ask questions.

These three are mine. They're white. John's three are red. Colin's five are yellow, etc.

§ 150. Give a few examples of statements in the pattern: *these (those) × number × adjective of colour, size, etc. × noun (or ones).*

Look at these lines. These three green ones are mine. These two white ones are Susan's. These four red ones are Paul's.

Require pupils to write in their notebooks some examples of this word order. *These* and *those* precede other adjectives. Numbers precede adjectives of size, colour, shape, etc.

§ 151. *Every* is useful for the presentation of the Simple Present Tense (Chapter 31). It is convenient, therefore, to present it here, though not with nouns that stand for temporal divisions. Here are suggestions for suitable methods of presentation. A supply of identical books or other articles is useful.

Look at these books. I'm putting them on the table. Every book on the table is blue. Every book on the table is an English book.

Pick the books up and distribute them to the class, talking as you do so, until every pupil has a book.

I'm going to give you these books. Tom, I have I given you a book? (Yes, I you have.) George, I have I given you one book or two books? (You've given me one book.) What colour are these books, Paul? (They're blue.) Are they English books or (Thai) books, Henry? (They're English books. etc.)

You may prefer to have the books handed out to the class by one of the pupils. In this case your statements and questions will, of course, be different:

Nancy is going to give you these books. Joyce, I has Nancy given you a book? (Yes, I she has or No, I she hasn't.) Lucy, I has Nancy given you one book or two books? (She's given me one book, etc.)

Now bring in *every* again.

Every girl (boy, child, pupil) in this class has a book now.

Has every child in this class a pen? Hands up, please.<sup>1</sup> Show me your pens. Yes, I every child in this class has a pen. (or, No, I one child hasn't a pen. Two girls haven't pens.)

Has every child in this class a pencil? Show me your pencils. Yes, I every child in this class has a pencil.

§ 152. Next give a sequence in which *not every* occurs. Draw a number of lines on the blackboard some white and others coloured, some long and some short. Write a number of words on the blackboard, all English words, but some short (e.g. *in*, *at*, *and*, *not*, *any*, *have*) and others long (e.g. *December*, *umbrella*, *cigarette*).

<sup>1</sup> Make the meaning of this clear, if necessary, by holdin up your own right hand.

Look at these \lines. Is every line \white? \No, | \not every line is white. \This line isn't white. It's \green. \This line isn't white. It's \red. \Not \every line is white.

Look at these \words. Is every word an \English word? \Yes, | \every word is an \English word. Is every word \short? \No, | \not \every word is short. \This word isn't short. \This word isn't short, etc. How many \short words are there? How many \long words are there?

Require pupils to come forward and repeat these sequences.

§ 153. The presentation of *all*, in *all the*, *all these (those)*, *all my (your, his, her, etc.)* may follow. The procedures set out below may be used.

\Look, | I have \ten \pencils. I'm going to \put them in this \box.<sup>1</sup> \How many pencils are there in the box \now? (There are \seven.) \Look! \All the pencils are in the box now.<sup>2</sup>

I'm \going to take the -pencils \out of the box. I'm going to \put them in my \pocket. \How many pencils have I \taken out of the box \now, Roger? (You've taken \eight out.) Now I've taken \all the pencils out of the box. \All the pencils are in my pocket now.

Take groups of articles (e.g. books, balls, flowers) of different colours or sizes and place them in different places, one group of each near you and the other at a distance. Then talk about them.

<sup>1</sup> If time allows you can use this material for further drilling of *going to*, the Present Perfect, etc., by asking questions.

<sup>2</sup> Repeat this statement several times.

"Look at these \flowers. "All these flowers are \yellow. "Look at \those flowers. "All those flowers are \red.

"Look at these \books. "Are all these books \blue? \Yes, | they \are. "All these books are \blue. "Look at \those books. "All those books are \brown, etc.

After several different sequences, or several repetitions of the above sequences, require pupils to come forward and make the statements, ask the questions, etc.

For *all my* (*your, his, etc.*) you will need to distribute a number of articles of various colours or sizes. Statements can then be made:

"All my balls are \white. "All your balls are \green.  
"All Mary's balls are \blue, etc.

When there has been enough repetition, require pupils to ask and answer questions.

"What colour are all \Susan's flowers? (They're \blue.) "What colour are all \your flowers, Joyce? (They're \white, etc.)

**§ 154.** The alternative pattern, in which *all* is placed with the verb, may either be presented now or postponed. If you present it now, use the sequences set out above, but instead of:

"All these books are \blue.

"All my balls are \white, etc.

*say* These books are all \blue.

My balls are all \white, etc.

**§ 155.** *Both*, like *all*, precedes the definite article, *these* (*those*), and the possessives. See that *both* is clearly linked with *two* in your presentation.

Look, I have two keys. This key is small. This is large. What have I done? I've put both the keys in this box.

Look at these two pencils. This pencil is red. This is blue. Both these pencils are mine.

Come here, Peter. Hold your right arm up. Now hold your left arm up. What's Peter doing? He's holding both his arms up. Thank you, Peter, go back to your seat.

David, come here, please. Bring me two books. Look, I have both David's books. David has given me both his books. I'm holding both the books up.

After giving these sequences, with repetitions and variations, use them again and require pupils to answer your questions; e.g.:

What have I done? (You've put both the keys in the box.)

What has David given me? (He's given you both his books.)

**§ 156.** *Both* has the same alternative pattern as *all* (§ 154). If you present it now give examples of this kind:

Both these pencils are mine. These pencils are both mine.

Both these books are David's. These books are both David's.

## CHAPTER 30 (§§ 157-62)

### The Future Tense: Will, Shall

§ 157. The future of intention, *going to* and an infinitive, has already been presented. In this chapter there are procedures for presenting the pure future indicated by the use of *will* and *shall*.

*Shall* is used here only with the first person pronouns *I* and *we*. For the second person interrogative *will you* is preferred to *shall you* even though there is a useful distinction between 'Will you get back early?' (which may be a request, 'Please get back early') and 'Shall you get back early?' (which is an inquiry only).

In some syllabuses *shall* is postponed until a fairly late stage, on the grounds (1) that learners may be confused by the use of both *will* and *shall*, and (2) that in the U.S.A. and other countries where English is used as the mother tongue, *shall* has fallen or is falling into disuse, or is not used as it is in England.

If your syllabus, or the textbooks you are using in class, make it desirable for you to ignore or postpone *shall*, modify the material given here accordingly. Most educated people in England still use *will* and *shall* with the distinctions shown here. You may, therefore, consider that your pupils should have at least a recognition knowledge of these distinctions.

§ 158. Start with examples of *will*. Use situations in which there is no possibility of wish, promise, or intention.

Today is \Monday. Yesterday was \Sunday. Tomorrow will be \Tuesday.

This month is \May. Last month was \April. Next month will be \June.

You're here to\day. -Were you here \yesterday?  
(\Yes, | I \was, or \No, | I \wasn't.) You will be here to\morrow.

Give *you will* two or three times and then give *you'll* /ju:l/.

"Will John be here tomorrow? Yes, he will. He'll be here tomorrow.

At this point you may write on the blackboard *you will/you'll, he will/he'll, she will/she'll, and they will/they'll.*

**§ 159.** Continue with statements and questions about ages and birthdays. Ask a number of pupils, in their own language, how old they are, and make a note of their ages. Then, without comment or explanation, make statements in English:

John is twelve years old. Tom is twelve years old, too. Harry is eleven. Duncan is twelve.

Next, without translation or explanation, ask questions with *how old*. Answer the questions yourself at first, and then require answers from pupils.

"How old is John? He's twelve. How old is Tom? He's twelve, too. How old is Harry? He's eleven, etc. How old are you, David? (I'm twelve.) Tom, how old is John? (He's twelve.)

Again using the language of your pupils, ask a number of pupils for their birthdays. Make a note of these on the blackboard, opposite the names of the pupils. Then make statements in English, pointing to the names and dates on the blackboard as you do so.

"When is John's birthday? It's on the first of May. How old was John on his last birthday? He was twelve. How old will he be on his next birthday? He'll be thirteen.

Repeat the sequence with names of other pupils. Then put questions:

"How old were you on your last \birthday, Peter? (I was e\leven.)" "How old will Peter be on his \next birthday, Tom? (He'll be \twelve.)" "How old was \Susan on her last birthday, Helen? (She was \twelve.)" "How old will she be on her \next birthday? (She'll be thir\tteen.)"

Finally, require pupils to come forward and put similar questions to their class-mates.

§ 160. Introduce *shall* with *I* and *we*. Use first the material in § 158 and then continue:

I'm here to\day. "Was I here \yesterday? (\Yes, | you \were.)" I shall be here to\morrow.

Use the weak form of *shall* in this statement: *shall* /ʃəl/.

Call two or three pupils to the front and continue:

I shall be here to\morrow. \You'll be here tomorrow, Tom. \You'll be here tomorrow, Harry. \Peter, | \you'll be here tomorrow.

Stand with these pupils and address them:

We shall be "here to\morrow.

Again use the weak form of *shall*.

Now present the interrogative, this time using the strong form of *shall* /ʃal/.

"Shall I be here to\morrow? \Yes, | I \shall." "Shall I be here on \Thursday? \Yes, | I \shall."

Unless you have an objection to letting pupils know your age, you may continue with the material in § 159, speaking about yourself.

"My birthday is on the third of August. How old was I on my last birthday? I was fifty-two. On my next birthday I shall be fifty-three.

Note that the weak form of *shall* is needed here: *I shall be /aɪʃlbɪ/.*

**§ 161.** Now that pupils have heard *shall* they may be expected to use it in answers. Questions with *will you* require *I shall* in the answers.<sup>1</sup>

"Were you here last week? (Yes, | I was.) Will you be here next week? (Yes, | I shall.)

Now put the same questions to the whole class, for chorus answers.

"Were you here last week? (Yes, | we were.) Will you be here next week? (Yes, | we shall.)

Return to individual questioning:

"How old are you now? (I'm eleven.) How old will you be on your next birthday? (I shall be twelve.)

"How old is Harry now? (He's ten.) How old will he be next year? (He'll be eleven.)

**§ 162.** The forms *won't /wount/* and *shan't /ʃa:nt/* with the changes in the vowel sounds, may be postponed if you need to go forward to other structures. If you have time for them now, these procedures may be used.

(1) Questions about age (asked and answered by you):

"How old will Joyce be on her next birthday? She'll be twelve. Will Mary be twelve on her next birthday? No, | she won't. She'll be eleven on her next birthday.

<sup>1</sup> None of the questions are requests, so the answer 'I will' is not needed unless you have decided to ignore *shall*.

Write *won't* on the blackboard. Tell the class that it is the usual contracted form of *will not*.

(2) Questions about attendance at school:

"Was Harold at school yesterday? \Yes, | he \was.  
Is he at school to\day? \Yes, | he \is. "Will he be at school to\morrow? \Yes, | he \will. "Will he be at school on \Sunday?" \No, | he \won't. Harold \won't be at school on \Sunday. Sunday's a \holiday.

*Holiday* may be pronounced either /'holidei/ or /'holidi/. The meaning should be guessed from the context.

"I was here \yesterday. I'm here to\day. "Shall I be here to\morrow? \Yes, | I \shall. "Shall I be here on \Sunday? \No, | I \shan't. I \shan't be here on \Sunday. Sunday's a \holiday.

Write *shan't* on the blackboard. Tell the class that it is the usual contracted form of *shall not*. Continue:

(To the whole class) "Shall we be here on \Sunday?  
\No, | we \shan't. "Shall we be here in (Sep\tember)?<sup>2</sup>  
\No, | we \shan't.

Now ask questions that require *won't* and *shan't* in the answers:

\Paul, | "will you be here on \Sunday? (\No, | I \shan't.) "Will \Peter be here on Sunday? (\No, | he \won't.) "Shall \I be here on Sunday? (\No, | you \won't.)

\David, "will you be \twelve on your next birthday?  
(\Yes, | I \ shall.) "Will you be \twenty on your next birthday? (\No, | I \shan't, etc.)

<sup>1</sup> Or Friday, if this is the usual weekly holiday.

<sup>2</sup> Give the name of a month which comes during the long annual holiday.

## CHAPTER 31 (§§ 163-7)

### The Simple Present Tense (I)

§ 163. The Simple Present Tense, or the Present Habitual Tense as it is also called, is, in several English syllabuses, kept back until after the Past and Future Tenses have been presented. There are good reasons for this. This tense covers past, present, and future time. When I say, 'Mr. Green writes novels' my statement is not confined to the present. Mr. Green has already written novels and will presumably continue to do so. By presenting the Past and Future Tenses before the Simple Past, we are able to present the new tense in such sequences as this: You came to school yesterday (*or* last week, *or* last month). You will come to school tomorrow (*or* next week, *or* every month). You come to school every day (*or* week, *or* month). In this way the new tense is from the start associated with the idea of what is habitual, of time extending back into the past and forward into the future.

There are, however, numerous English courses in which the Simple Present Tense is introduced at an early stage, before the Past, Present Perfect, and Future Tenses, and even before the Present Progressive Tense.

In this chapter the procedures that are set out are for use in classes where the Past and Future Tenses are already known. Procedures for use in classes where the Simple Present Tense is required before the Past and Future Tenses are set out in the following chapter.

The third person singular form (with *s*) should be presented separately, either before or after the other form.

§ 164. The word *every* was presented in §§ 151-2 (Chapter 29), but not with divisions of time. *Every day* will, however, probably be understood at once. If not, give a vernacular equivalent. Here are some easy sequences:

John, did you come to school yesterday? (Yes,

| I \did.) Will you come to -school to \morrow? (\Yes,  
| I \shall.)<sup>1</sup> You \come to school every \day.

\I came to school yesterday. I shall come to school  
to \morrow. I \come to -school every \day.

John and I \came to -school \yesterday. We shall  
come to -school to \morrow. We \come to -school every  
\day.

*Do* has been used so far only as the infinitive (in *going to do*,  
*what did I do*). It is now to be used as a finite verb.

John, | \do you come to \school every day? \Yes, |  
you \do. \Do \I come to school every day? \Yes, |  
I \do.

§ 165. Give other sequences. If you use a new Past Tense and  
Past Participle form (e.g. *brought*), give several repetitions and then  
write it on the blackboard in the usual way (*bring—brought—  
brought*), with model sentences for pupils to copy into their note-  
books.

\Look. This is my \bag.<sup>2</sup> I have \brought my \bag  
to school today. I \brought it to -school \yesterday.  
I shall \bring it to -school to \morrow. I bring it to school  
\every day.

These are my \books. I've \brought them to -school  
to \day. I \brought them to -school \yesterday. I shall  
\bring them to -school to \morrow. I bring them to  
school \every day.

\Mary, | \have \you brought your books to school  
today? (\Yes, | I \have.) \Did you bring your books  
to school \yesterday? (\Yes, | I \did.) \Will you bring

<sup>1</sup> Or *will* (see § 157).

<sup>2</sup> e.g. (for a woman) a handbag; (for a man) a briefcase.

your books to school to-morrow? (Yes, I shall.)  
Do you bring your books to school every day? (Yes, I do.)

§ 166. Give sequences in which the negative occurs so that don't /dount/ is presented.

Look, I've brought some flowers today. Did I bring any flowers to school yesterday? No, I didn't. Do I bring flowers to school every day? No, I don't.

Did I give you an English lesson yesterday? (Yes, you did, or No, you didn't.) Shall I give you an English lesson to-morrow? (Yes, I will, or No, I won't.) Do I give you an English lesson every day? (Yes, I do, or No, I don't.)

§ 167. Next give sequences in which the third person singular occurs. The sound of the ending may be /s/, /z/, or /iz/, three endings with which pupils are already familiar (noun plurals).

Start by quickly repeating the sequences given in § 165. Then use these again with the name of a pupil as the subject.

These are Susan's books. She has brought them to school to-day. She brought them to school yesterday. She'll bring them to school to-morrow. She brings them to school every day.

Look, Anne has a pen on her desk. She has brought a pen to school today. Does Anne bring a pen to school every day? Yes, she does. Does Anne bring an umbrella to school every day? No, she doesn't.

<sup>1</sup> Or an umbrella, or any other article that you may occasionally bring to school.

"Does Joyce come to school every day? (\Yes, | she \does.) Does Anne come to school every day, | \too? (\Yes, | she \does.) Susan, | "do \you come to school every day? (\Yes, | I \do.) Does Mary come to school every day? (\Yes, | she \does.) Does Mary bring an um\brella to school every day? (\No, | she \doesn't.)

## CHAPTER 32 (§§ 168-74)

### The Simple Present Tense (2)

§ 168. The procedures set out in this chapter may be used for presenting the Simple Present Tense before pupils have learnt to use the Past, Present Perfect, and Future Tenses. These procedures are likely to be needed if the textbook you are using is designed primarily for teaching reading. Several new verbs are introduced. The meanings of these may be given in the mother tongue of your pupils, or, in some cases, be guessed from the context or from pictures, blackboard sketches, etc.

§ 169. Make a sketch on the blackboard marked N., S., E., and W. Read these as 'north, south, east, and west'. Then draw, on the right side of the blackboard, a sketch of the rising sun, and, on the left side, a sketch of the setting sun, as shown here. Then make statements, first using *come up* and *go down*, and later *rise* and *set*.



Look, | this is the \sun. The sun -comes -up in the \east. It -goes -down in the \west.

The adverbs *up* and *down* are new, so use gestures (a sweeping movement of the arm) to help pupils to form the right associations.

Repeat the statements several times and then continue:

The sun -rises in the \east. It -sets in the \west.

As you utter the words *rises* and *sets*, repeat the gestures used with *up* and *down*.

§ 170. If your pupils have learnt the word *day*, they probably know it as in 'There are seven days in a week', i.e. meaning a period of twenty-four hours. In many languages the same word is used for 'period of twenty-four hours' and for 'time when the sun is above the horizon'. So you can continue by using *day* with the new verb *shine*. If you have already presented the Present Progressive Tense you may contrast the two tenses.

The ~sun -shines during the \day. ~Is the sun shining now? (\Yes, | it \is, or \No, | it \isn't.)

Draw a blackboard sketch of the moon.

The ~moon -shines during the \night.

§ 171. If your pupils are accustomed to the analysis of sounds, write on the blackboard the forms *sets*, *shines*, and *rises* and call attention to the sounds of the -s ending. If your pupils are familiar with phonemic symbols you may add, after these three words, the symbols /s/, /z/, and /iz/.

§ 172. Next present the interrogative. If your pupils have not yet learnt the Past Tense they will not be acquainted with the helping verb *do* or with the infinitive form of verbs. Much repetition will be needed, and it may be useful to give some explanation, or equivalents of your statements and questions, in the mother tongue. (You are much more likely to need the mother tongue using the procedures of this chapter than if you use the procedures set out in Chapter 31.)

~Look at this \drawing. ~When does the sun \shine?  
~Does it shine during the \day? \Yes, | it \does. ~Does it shine during the \night? \No, | it \doesn't.

~Where does the sun \rise? It rises in the \east.  
~Does the sun rise in the \west? \No, | it \doesn't.  
~Where does the sun \set? It sets in the \west.

This is the \moon. When does the \moon shine?  
It shines during the \night.

After numerous repetitions of this material, repeat the sequences and require pupils to answer the questions. Later get pupils to make the statements, and ask and answer the questions.

§ 173. When the third person singular form has been mastered, present the tense in other ways, with third person plural, and with the first and second persons. Wall pictures and maps, or blackboard sketches, will be useful.

Show pictures or blackboard sketches of birds and fishes.

\Look, these are \birds. Birds \fly. These are \fishes. Fishes \swim. Do birds \fly? \Yes, | they \do. Do \fishes fly? \No, | they \don't.

Write *do* and *don't* on the blackboard. Tell the class that *don't* is the usual contraction in spoken English for *do not*, and call attention to the change from /u:/ to /ou/.

Use a wall map or blackboard sketch of Europe or Asia, name various countries, and then make statements about the languages spoken in these countries.

\Look at this \map. It's a map of \Asia. This is \China. This is Ja\pan. This is \India. This is \Burma. \China, | Ja\pan, | \India, | and \Burma | are \countries. They're countries in \Asia.

In \China | the people<sup>1</sup> speak Chi\nese. In Ja\pan | the people speak Japa\nese. In \Burma | they speak Bur\nese. Chi\nese, | Japa\nese, | and Bur\nese | are \languages. In \India | the people speak \many languages.<sup>2</sup>

In \which country do they speak Chi\nese? They

<sup>1</sup> If the country in which you are teaching happens to be one of the countries named here you will, of course, substitute *we* for *people* or *they*.

<sup>2</sup> Your pupils may have heard *many* only in 'How many . . . ?' Give an equivalent of 'many languages' in the mother tongue if necessary.

speak Chinese in \China. "Do they speak Chinese in \India? \No, | they \don't. In "which country do they speak Japa\inese? They speak it in Ja\apan.

"Do they speak only \one language in India | or \many languages? They speak \many languages.

"What language do \we speak | in \your country? We speak (\dots).

"Where do they speak \English? They speak it in \Britain. They speak it in the United \States.

When pupils have heard these sequences repeatedly, use them again and require pupils to answer your questions. Then require pupils to make statements, and ask and answer questions.

**§ 174.** If further sequences are needed, the following may be used.

(1) Write the names of the seven days of the week in a line across the blackboard (not vertically, in a column, because you are going to use *before* and *after*). If your blackboard is narrow, use the abbreviations (Sun., Mon., Tues., Wed., Thurs., Fri., Sat.).

Then make statements, ask and answer questions.

Monday comes be\fore \Tuesday. Monday comes after \Sunday. "Where does \Wednesday come? It comes after \Tuesday. It comes be\tween Tuesday and \Thursday, *etc.*, *etc.*

(2) Write the names of the months in the same way and use similar sequences.

"Does May come \after June | or be\fore June? It comes be\fore June. "Which month comes after Sep\tember? Oc\tober comes after September.

(3) Write a series of letters (e.g. ABCDEF, VWXYZ) and use sequences similar to those used for the days of the week.

Pupils should be asked to come to the blackboard and ask questions about these series, to be answered by their class-mates.

§ 175. Before other tenses are presented it will be useful to give a revision of the Simple Present, the Simple Past, and the Future (with *will* and *shall*). Practice is needed with the interrogative and negative. Drills must continue until the correct forms come promptly and easily. If pupils produce versions such as 'Did he *went*', 'Does she *comes*', 'I didn't *wrote*', the teacher must give further examples himself.

Pupils will be helped if a simple Table is written on the blackboard. The second column will be of infinitive forms. Pupils will, after making use of this Table, learn to say 'Did he *go*', 'Does she *come*', 'I didn't *write*', instead of the incorrect forms of the first paragraph.

A specimen of the kind of Table that may be used is given here.

Did Mr. A	give	us an English lesson	yesterday? every day? tomorrow?
Does Mr. A.			
Will Mr. A.			
We didn't			
We don't			
We shan't			
Did you	come	to school	last Sunday on Sundays next Sunday
Do you			
Will you			
Did Mr. A.	write	the date on the blackboard	yesterday? every day? tomorrow?
Does Mr. A.			
Will Mr. A.			
Did Mr. A	teach	us	last week? every week? next week?
Does Mr. A			
Will Mr. A			

A pupil may be asked to read statements from the Table or to read questions that will be answered by other pupils. Answers may be short or long, e.g.

'Did Mr. A give us an English lesson last week?'  
'Yes, he did.' or 'Yes, Mr. A gave us an English lesson last week.'

The short answers give practice in the use of the anomalous finites. The long answer gives practice in the full sentence patterns.

Instead of requiring the two forms of answer from two pupils, one pupil may be required to give both.

"Do we come to school on Sundays? \No, we \don't. We \don't come to school on Sundays.

"Did we come to school yesterday? \Yes, we \did. We \came to school \yesterday.

## APPENDIX

THE names in each of these lists are arranged in three groups: (a) names to which the sound /s/ is added for 's; (b) names to which the sound /z/ is added for 's; (c) names to which the sound /iz/ is added for 's.

If these names are used, a selection should be made so that a fair proportion from each group is included, so that pupils may learn to use these three endings.

### LIST ONE: FAMILY NAMES (SURNAMES)

(a)

<i>Black('s)</i>	<i>North('s)</i>	<i>West('s)</i>
blak(s)	no:θ(s)	west(s)
<i>Dent('s)</i>	<i>Smith('s)</i>	<i>White('s)</i>
dent(s)	smiθ(s)	wait(s)

(b)

<i>Green('s)</i>	<i>Lee('s)</i>	<i>Wood('s)</i>
gri:n(z)	li:(z)	wud(z)
<i>Hill('s)</i>	<i>Walker('s)</i>	<i>Young('s)</i>
hil(z)	'wo:kə(z)	jʌŋ(z)

(c)

<i>Davis('s)</i>	<i>Hopkins('s)</i>	<i>Price('s)</i>
'deivis(iz)	'hopkins(iz)	'prais(iz)
<i>Ellis('s)</i>	<i>Morris('s)</i>	<i>Yates('s)</i>
'elis(iz)	'morris(iz)	'jeits(iz)

## APPENDIX

## LIST TWO: BOYS' NAMES

(a)

<i>Derek('s)</i>	<i>Eric('s)</i>	<i>Frank('s)</i>	<i>Herbert('s)</i>
'derik(s)	'erik(s)	fran <sup>k</sup> (s)	'hə:bət(s)
<i>Dick('s)</i>	<i>Ernest('s)</i>	<i>Frederick('s)</i>	<i>Hubert('s)</i>
dik(s)	'e:nist(s)	'fredərik(s)	'hju:bət(s)
<i>Jack('s)</i>	<i>Kenneth('s)</i>	<i>Philip('s)</i>	<i>Ralph('s)</i>
dʒak(s)	'keniθ(s)	'filip(s)	ralf(s)
<i>Joseph('s)</i>	<i>Mark('s)</i>	<i>Robert('s)</i>	
'dʒousif(s)	ma:k(s)	'robət(s)	

(b)

<i>Alan('s)</i>	<i>Basil('s)</i>	<i>Edward('s)</i>	<i>Martin('s)</i>
'alən(z)	'bazl(z)	'edwəd(z)	'ma:tin(z)
<i>Alexander('s)</i>	<i>Brian('s)</i>	<i>Gordon('s)</i>	<i>Paul('s)</i>
'alɪg'za:ndə(z)	'braiən(z)	'go:dn(z)	po:l(z)
<i>Alfred('s)</i>	<i>Colin('s)</i>	<i>Harold('s)</i>	<i>Roger('s)</i>
'alfrid(z)	'kolin(z)	'harəld(z)	'rodʒə(z)
<i>Andrew('s)</i>	<i>David('s)</i>	<i>Henry('s)</i>	<i>Tom('s)</i>
'andru:(z)	'deivid(z)	'henri(z)	tom(z)
<i>Arthur('s)</i>	<i>Desmond('s)</i>	<i>John('s)</i>	<i>William('s)</i>
'a:θə(z)	'dezmənd(z)	dʒon(z)	'wiljəm(z)

(c)

<i>Bruce('s)</i>	<i>Giles('s)</i>	<i>Laurence('s)</i>	<i>Terence('s)</i>
'bru:s(iz)	'dʒailz(iz)	'lorəns(iz)	'terəns(iz)
<i>Charles('s)</i>	<i>James('s)</i>	<i>Nicholas('s)</i>	
'tʃa:lz(iz)	'dʒeimz(iz)	'nikələs(iz)	
<i>Douglas('s)</i>	<i>Thomas('s)</i>	<i>Rex('s)</i>	
'dʌgləs(iz)	'toməs(iz)	'reks(iz)	

## INDEX OF STRUCTURAL WORDS

(a)	<i>Edith(s)</i>	<i>Ruth(s)</i>	<i>Jane(s)</i>	<i>Ida(s)</i>	<i>Ethel(s)</i>	<i>Helen(s)</i>	<i>Angela(s)</i>	<i>Andrea(s)</i>	<i>Betty(s)</i>	<i>Hilda(s)</i>	<i>Lillian(s)</i>	<i>Gill(s)</i>	<i>Dawn(s)</i>	<i>Katherine(s)</i>	<i>Susan(s)</i>	<i>Mildred(s)</i>	<i>Olive(s)</i>	<i>Iolv(z)</i>	<i>Mildrid(z)</i>	<i>Olive(z)</i>	<i>Susan(z)</i>	<i>Katherine(z)</i>	<i>Dawn(z)</i>	<i>Gill(z)</i>	<i>Dawn(z)</i>	<i>Katherine(z)</i>
(q)	<i>Angel(a)(s)</i>	<i>Andrea(s)</i>	<i>Betty(s)</i>	<i>Hilda(s)</i>	<i>Lillian(s)</i>	<i>Gill(s)</i>	<i>Dawn(s)</i>	<i>Katherine(s)</i>	<i>Susan(s)</i>	<i>Mildred(s)</i>	<i>Olive(s)</i>	<i>Iolv(z)</i>	<i>Mildrid(z)</i>	<i>Olive(z)</i>	<i>Susan(z)</i>	<i>Katherine(z)</i>	<i>Dawn(z)</i>	<i>Gill(z)</i>	<i>Dawn(z)</i>	<i>Katherine(z)</i>	<i>Dawn(z)</i>	<i>Gill(z)</i>	<i>Dawn(z)</i>	<i>Katherine(z)</i>		
(c)	<i>Agnès(s)</i>	<i>Doris(s)</i>	<i>Trix(s)</i>	<i>Agnes(s)</i>	<i>Doris(s)</i>	<i>Trix(s)</i>	<i>Alice(s)</i>	<i>Gladys(s)</i>	<i>Gladyce(s)</i>	<i>Idalis(s)</i>	<i>Allyce(s)</i>	<i>Idalis(z)</i>	<i>Allyce(z)</i>	<i>Gladyce(z)</i>	<i>Gladys(z)</i>	<i>Grace(s)</i>	<i>Gracie(s)</i>	<i>Freies(z)</i>	<i>Phyllis(s)</i>	<i>Phyllis(z)</i>	<i>Beatrice(s)</i>	<i>Phyllis(z)</i>	<i>Beatrice(z)</i>	<i>Phyllis(z)</i>	<i>Beatrice(z)</i>	

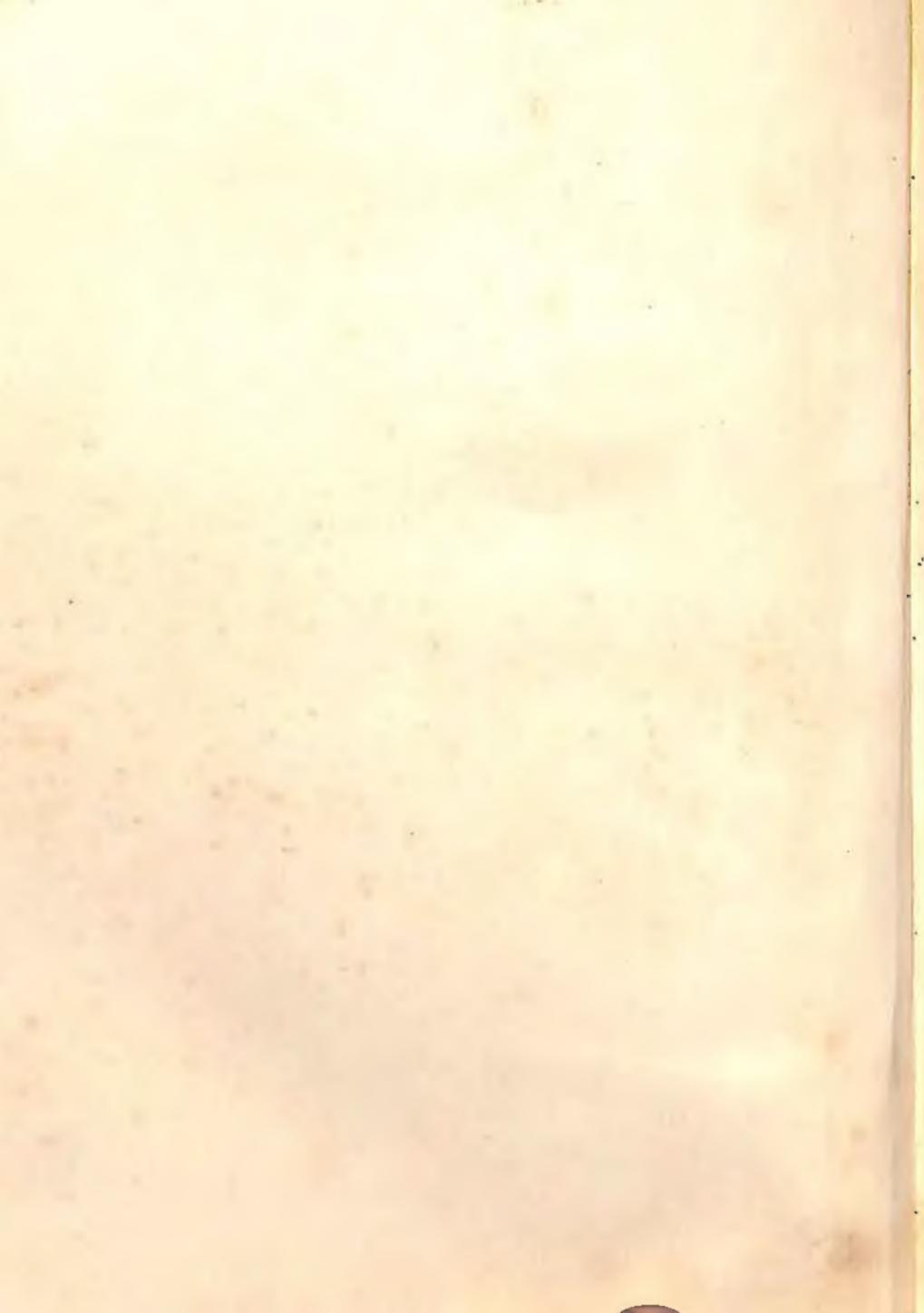
### LIST THREE: GIRLS' NAMES

- |   |  |
|---|--|
| <p>me, § 52.<br/>mine, § 119.<br/>my, § 6.</p> <p>near, § 36.<br/>next, § 90.</p> <p><sup>1</sup>no (× yes), § 19.<br/><sup>2</sup>no (not . . . any), § 68.<br/>no one, § 71.<br/>nobody, § 71.<br/><sup>1</sup>not (<i>is not</i>), § 19.<br/><sup>2</sup>not (not all . . .), § 152.<br/>nothing, § 70.<br/>now, § 38.</p> <p>of, §§ 40, 58, 108.<br/>off (<i>adv.</i>), § 56.<br/><sup>1</sup>on (<i>prep.</i>), §§ 36, 63, 111.<br/><sup>2</sup>on (<i>adv.</i>), § 56.<br/><sup>1</sup>one (<i>numeral</i>), § 40.<br/><sup>2</sup>one (<i>pron.</i>), § 122.<br/>only, § 59.<br/>or, § 16.<br/>our, § 78.<br/>ours, § 120.<br/>out of, § 55.<br/>outside, § 108.<br/>over (<i>prep.</i>), § 84.</p> <p>past (<i>prep.</i>), § 42.</p> <p>'s (as in <i>Tom's</i>), § 23.<br/>' (as in <i>boys'</i>), § 79.<br/>second (<i>adj.</i>), § 90.<br/>shall, § 160.<br/>shan't, § 162.<br/>she, § 29.</p> <p>some (<i>adj.</i>), § 67.<br/>somebody, § 71.<br/>someone, § 71.<br/>something, § 70.</p> <p><sup>1</sup>that (<i>pron.</i>), § 2.<br/><sup>2</sup>that (<i>adj.</i>), § 36.<br/>the, § 35.</p> | <p>their, § 78.<br/>theirs, § 120.<br/>them, § 52.</p> <p><sup>1</sup>there (<i>adv. of place</i>), § 36.<br/><sup>2</sup>there (is, are, etc.), § 63.</p> <p><sup>1</sup>these (<i>adj.</i>), § 36.<br/><sup>2</sup>these (<i>pron.</i>), § 10.</p> <p><sup>1</sup>they (<i>pl. of it</i>), § 14.<br/><sup>2</sup>they (<i>pl. of he, she</i>), § 47.</p> <p>third, § 90.</p> <p><sup>1</sup>this (<i>pron.</i>), § 2.<br/><sup>2</sup>this (<i>adj.</i>), § 24, 36.</p> <p><sup>1</sup>those (<i>pron.</i>), § 11.<br/><sup>2</sup>those (<i>adj.</i>), § 36.</p> <p><sup>1</sup>to (time, direction), § 43.<br/><sup>2</sup>to (with <i>inf.</i>), § 125.</p> <p>today, § 95.<br/>tomorrow, § 95.<br/>too (= also), § 4.</p> <p>under (<i>prep.</i>), § 84.<br/>up (<i>A.P.</i>), § 169.<br/>us, § 53.</p> <p>was, § 95, 132.<br/>wasn't, § 136.<br/>we, § 46.<br/>were, § 132.<br/>weren't, § 136.</p> <p>what (<i>interr. pron.</i>), § 15.<br/>where (<i>interr. adv.</i>), § 38.</p> <p><sup>1</sup>which (<i>interr. pron.</i>), § 75.<br/><sup>2</sup>which (<i>interr. adj.</i>), § 75.</p> <p>who (<i>interr. pron.</i>), § 74.<br/>whose (<i>poss. adj. and pron.</i>), § 119.</p> <p>will (<i>finite</i>), § 158.<br/>won't, § 162.</p> <p>yes, § 19.<br/>yesterday, § 95.</p> <p><sup>1</sup>you (<i>sing.</i>), § 32.<br/><sup>2</sup>you (<i>pl.</i>), § 47.<br/><sup>3</sup>you (<i>obj.</i>), § 53.<br/>your, § 6, 78.<br/>yours, § 119.</p> |
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